



THE

# VILLAGE HARMONY:

on.

## NEW-ENGLAND REPOSITORY OF SACRED MUSICK.

COLLECTED FROM THE

Works of the most Telebrated Wasters.

SIXTEENTH' EDITION, REVISED AND IMPROVED.



#### EXETER:

PRINTED FOR THE PROPRIETOR, BY J. J. WILLIAMS, AND SOLD AT THE EXETER BOOKSTORE, WHOLESALE AND RETAIL.—SOLD ALSO BY JOHN HOLBROOK, BRATTLEBOROUGH, VT.—WEST, RICHARDSON & LORD, AND R. P. & C. WILLIAMS, BOSFON.—WM. HYDE, PORTLAND.—WM. F. LAINE, HALLOWELL.—E. & E. HOSFORD, ALBANY.—COLLINS & CO. NEW-YORK.—AND BY ALL THE PRINCIPAL BOOKSELLERS IN THE UNITED STATES.

#### District of New-Hampshire, to wit:

BE IT REMEMBERED, that on the sixteenth day of October, in the forty-third year of the Independence of the United States of America, George Lamson, of the said District, hath deposited in this office, the title of a book, the right whereof he claims as Proprietor, in the words following, to wit, "The Village Harmony: or, New-England Repository of Sacred Musick. Collected from the works of the most celebrated Masters"—In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies during the times therein mentioned."

PEYTON RANDOLPH FREEMAN,
Clerk of the District of New-Hampshire.
A true copy of record—Attest,
PEYTON R. FREEMAN,
Clerk of the District Court for New-Hampshire District.

## ADVERTISEMENT.

-mm & mm

THE publick is now offered another edition of the VILLAGE HARMONY, with confidence that it will be found still increasing in its claims upon their patronage. Those alterations have been made which correspond to the progressive improvement of the publick taste in Sacred Musick. Classical European tunes have been substituted for some of a less perfect character, and the valuable foreign musick which is retained, and which the publick has not ceased to venerate and admire, is still preserved in this collection, secure from the touch of American innovation. In some instances it has been revised and corrected from germine and unadulterated European copies.

Much gratitude is felt by all interested in the success of this book, for the liberal patronage which has been extended to it. Should any of its patrons regret that it has not hitherto excluded all tunes which are not universally considered classical, they are reminded that it circulates over portions of our country, where refinement of taste and opportunities for improvement are necessarily unequal, and the Village Harmony by gradually increasing its number of genuine and perfect tunes, has adopted the most effectual, and indeed only practicable method of raising the popular taste to an high and equal standard. This fact certainly entitles the book to the continued patronage of those who have desired a general improvement. But the Village Harmony has now become secure from the charge of a deficiency in classical pieces, and has added much to its claims upon the support of those who regard the high and solemn purpose of Sa. cred Musick.

Exeter, October 1819.

# A Dictionary of Musical Terms.

3D. 1G10. (or Ado. ) slow.

Affettuoso, or Con Affetto, tenderly,

Allegretto a little brisk Allegro, ( or Allo. ) brisk.

Allegro ma non troppo, brisk, but not too fast.

Alio, or Altus, the Contra Tenor.

Andante, distinct, exact. Andanting, very exact and slow.

Amaroso, See Affertuoso,

Anthem, a portion of Scripture set to Musick.

Bis, signifies a repeat.

Canon, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a reneat, if written on one stave, a second begins, then a third in like manner, and so of the rest.

Cadences are closes in musick, similar in effect to stops in reading.

Canto, or Cantus, the Troble.

Capella, a chapel or church, as, Alla Capella, in church style.

Chorus, full, all the voices.

Centabile, in a graceful and melodious style; an extreme cacence made by the principal performer while the rest stop.

Con. as Con Spirito, with spirit.

Crescendo, (or Cres. ) to swell the sound. Con Lemento, in a melancholy style.

E, and, as Moderato e Mestoso, moderate and majestick. Da Capo, (or D. C.) to repeat and conclude with the first part.

Decani and Cantoris, the two sides of a choir

Diminuendo, to diminish the sound.

Dolce, sweet and soit.

Duo, Duetto, for two voices or instruments.

Del Signo, (or D. S. ) from the sign. Fugotto, the Bassoon part.

Fine, the end of a piece or book,

Ferte, (or For.) loud. Fortissimo, (or F. F.) very loud.

Fuga, or Fugue, a piece in which one or more parts lead. and the others follow in regular intervals.

Grazioso, gracefuliv with taste.

Grave, the slowest time. Larghetto, pretty slow.

Largo, Lentemente or Lento, very slow.

Livature, a slur. Alestoso, slow, firm, and bold.

Moderato, moderately.

Mottetto, a kind of Latin Anthem.

Mezzo, moderately, rather, as Mezzo Forte, moderately loud. Mezzo Piano, rather soft.

Organo, the Organ part. Piano, (or Pia. ) soft.

Pianissimo, ( Pianis or P. P. ) very soft.

Piu, prefixed to another word, increases its force

Poco, the contrary of Piu.

Presto, quick. Pretissima, very quick.

Primo, the first part.

Pomboso, in a grand or nompous style.

Recitative, kind of musical recitation between speaking and singing.

Ritornello, see Symphony. Secundo, the second part.

Semi Charus, half the voices.

Siciliano, a slow, graceful movement in Compound Time.

Solo, for a single voice or instrument.

Seprano, the Treble.

Spiritoso, or Con Spirito, with spirit. Stoccato, very distinct and pointed.

Sotto Voce, middling strength of voice. Symphony, a passage for instruments.

Tempo, time; as, A Tempo, or Tempo Giusto, in true time, Sec.

Trio, a piece in three parts. Tempo di Marcia, martial time. Tatto, when all join after a solo.

Thorough Bass, the instrumental Bass, with figures for the Organ.

Verse, one voice to a part. Vivace, with life and spirit. Volti Subito, turn over quick.

## INTRODUCTION TO THE GROUNDS OF MUSICK.

MUSICK combines melody, air, harmony, and measure. Melody is a series of simple sounds. Air is the spirit and style of melody. Harmony is the consonance of two or more sounds, either natural or artificial. Natural Harmony is produced by the common chord. Artificial Harmony is a mixture of concords and discords, bearing relation to the common chord.

#### THE DIATONIC OR NATURAL SCALE OF MUSICK.

The notes of the diatonic or natural scale of musick are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order—A, B, C, D, E, F, G; when there is occasion for an eighth letter, the first is repeated. These letters comprehend a system of degrees, called an octave, from which proceeds the variety of harmony,

#### THE GAMUT OR SCALE OF MUSICK.

	For Bass.		For Tenor, Counter and Treble.		For Counter.		
Space above		B 3	Space above G O Sol		A		
Fifth Line		}	Fifth Line—————F—O—Faw—				
Fourth Space	G O	) Sol §	Fourth Space E O Law	Fourth Space	F O Faw		
Fourth Line	F-O-	Faw - {	Fourth LineD_O_Sol	Fourth Line-	E-O-Law-		
Third Space	E O La	ıw Ş	Third Space C O Faw	Third Space	D O Sol		
Third Line	D_O_Sol	\$	Third Line———B—O—Mi———	Third Line -	C_O_Faw		
Second Space	C O Faw	- 5	Second Space A O Law	Second Space Iff	B O Mi		
Second Line	B_O_Mi	}	Second Line G-O-Sol-	Second Li. e			
First Space	A O Law	3	First Space F	First Space	G O Sol		
First Line		· }	First Line—E——E	First Line -	F		
Space below	F	}	Space below D	\$ Space below	E		

### MUSICAL CHARACTERS EXPLAINED.

The Bass Cliff is placed on the fourth line, and called the F Cliff, and is used only in Bass.

The Tenor and Treble Cliff is placed on the second line, and called the G Cliff, and is used in Tenor and Treble, and in Counter.



The Counter Cliff is placed on the third line, me and called the C Cliff, and is used in Counter.

A Staff is five lines with their spaces, whereon notes and other characters are written-



Ledger Lines are used when notes ascerd or descend beyond the compass of the staff.

A Brace shows how many parts are sung together.

A Sharh set before a note raises it one semitone.

A Flat set before a note sinks it one semi-

Either a Sharp or Flat set at the beginning of a tune has influence through it, unless contradicted by a natural.

A Natural restores a note, made flat or sharp, to its primitive sound.

Observe, that Sharps, Flats, and Naturals affect the sound of no letters but those on which they are set.

A Repeat shows what part of a tune is to be sung over again.

Figures 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both re to be sung.



A Slur shows what notes are sung to one syllable: but when the notes are tied at the bottom, the slur is unnecessary.

Stoccato Marks should be performed distinctly; when dots are introduced, they must be sung soft and distinct.

A Point of Addition adds to a note one half its original length. When set after a Semibreve, it makes it equal to three Minims; when set after a Minim, it makes it equal to three Crotchets, &e.

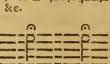
A Hold signifies that the notes, over which it is set, may be continued at the pleasure of the performer.

A Figure 3, placed over or under any three notes, reduces them to the time of two of the same kind

Choosing Notes are placed in a direct line one above another, either of which, or both may be sung.

A Ligature or Tie, comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound.

A Single Bar divides the time according to the measure note.







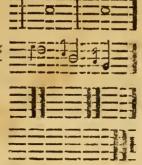


A Measure Note is that which fills a bar.

Appropriatures, or Leaning Notes, are sung according to the value of the note, which follows.

A Double Bar shows the end of a strain.

A Close shows the end of a tune.



#### OF NOTES.

SIX Notes are used in vocal musick, which are of different forms and lengths, viz.

2d The Minim . . . . . . . P which contain 2 Crotchets

3d. The Crotchet ..... E which contains 2 Quavers.

4th. The Quaver ..... which contains 2 Semiquavers.

5th. The Semiquaver . . . which contains 2 Demisemiquavers

6th. The Demisemiquayer, which is the shortest note used-

#### OF RESTS.

RESTS require the same time as the notes they represent.

A Semibreve Rest . . . . == is equal in time to a Semibreve.

A Minim Rest .... is equal in time to a Minim.

A Crotchet Rest . . . . . === is equal in time to a Crotchet.

A Quaver Rest .... is equal in time to a Quaver.

A Semiquaver Rest ... == is equal in time to a Semiquaver.

A Demisemiquaver Rest == is equal in time to a Demisemiqua-

#### SCALE SHOWING THE PROPORTION OF NOTES.

: contains 1 Semibreve . Minims, \$ Crotchets, Quavers.

The above scale ought to be well understood, otherwise the Learner will continually be at loss.

#### OF TIME.

THERE are three divisions of Time, viz. Common, Tripple, and Compound.

COMMON TME is measured by even numbers, as, 2, 4, &c. and

has four Marks.

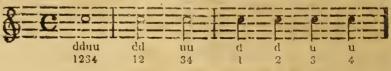
The First Mark has a Semibreve for its measure note, and is performed in four seconds; accented on the first and third part of the bar, and thus beaten;

1st. Let the ends of the fingers fall, 2d Let the heel of the hand fall.

3d. Raise the heel of the hand,

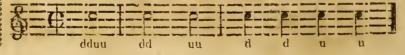
4th. Raise the ends of the fingers, which completes the bar

#### Example.



The Second Mark has a Semibreve for its measure note, and is performed one 4th faster; accented and beaten as in the first.

#### Example.



The Third Mark or has a Semibreve for its measure note and is performed in two seconds; accented on the first part of the bar, and is beaten thus.

1st. Let the ends of the fingers fall,

2d. Raise the ends of the fingers, which completes the bar.



The Fourth Mark has a Minim for its measure note, and is performed one 4th faster 4 than the third; also accented and beaten as in the preceding Mark.



Note. The First Mark has 4 beats in a bar.

The Second Mark has 4 beats in a bar.

The Third Mark has 2 beats in a bar.

The Fourth Mark has 2 beats in a bar.

TRIPLE TIME is measured by odd numbers, as 3, &c. and has three Marks, which are all beaten in the same manner, thus,

1st. Let the ends of the fingers fall,

2d. Let the heel of the hand fall,

3d. Raise the ends of the fingers, which completes the bar-

The First Mark 2 called three to two, has a pointed Semibreve for its measure note. 2 Three Minims fill a bar, or six Crotchets, &c. accented on the first, and faintly on the third parts of the bar; each Minim to be sounded in a second of time.



The Second Mark a called three from four, has a pointed Minim for its measure note. Three Crotchets, or six Quavers fill a bar, accented as in the first Mark, and performed one 4th faster.



The Third Mark a called three from eight, has a pointed Crotchet for its measure note. Three Quavers, or six Semiquavers fill a bar; accented as in the first Mark, and performed about one quarter faster than the second.



#### COMPOUND TIME has two marks.

The First Mark and called six to four, has either two pointed Minrims, two Minims and two Crotchets, or six Crotchets in a bar; three sung with the hand down, and three with it up in the time of two seconds, accented on the first and third part.

#### Examples.



The Second Mark a called six from eight, has either two pointed Crotchets, two Crotchets and two Quavers, or six Quavers in a bar; two beats, one down and one up, and performed one 4th faster. Accented as before.

#### Examples.



The figures refer to the number of beats in a bar; the letters d and u, for down and up beats.

Note. Sacred Musick, under the two preceding Marks, should never be sung in a rapid manner, for that destroys all solemnity, and is absolutely inconsistent with that kind of movement required when set to sacred subjects. The mathematical difference between the foregoing Marks of Time, is here omitted. The performing of Musick slower or faster, in the different Marks, is left to directive terms, in general use, and to the judgment of the performer.

#### OF THE MODES, OR KEYS.

THERE are but two Modes or Keys, the Major, or Sharp Key, and Minor, or Flat Key.

The learner may distinguish the Modes by the last note in the Bass which note, if it be Faw, is the Major Mode, and if it be Law, it is the Minor.

The principles of the two Modes must be explained by an Instructor.

#### OF NAMING THE NOTES.

WHEN a tune has neither Sharps nor Flats at the beginning, Miss in B.

If	there	be	1 Sharp,	Mi is in F.	3	If	there	be	1 Flat,	Mi is in E.
			2 Sharps,	Mi is in F. Mi is in C.	3	•			2 Flats,	Mi is in A.
		•	3 Sharps,	Mi is in G.	Ş				3 Flats,	Mi is in D.
			4 Sharns	Mi is in D	3				4 Flats	Mi is in G.

Above Mi are faw, sol, law, faw, sol, law, and then comes Mi-Below Mi are law, sol, faw, law, sol, faw, and then comes Mi-

Between Mi and Faw—and Law and Faw, there is but a semitone; between the rest are whole tones.

Passages, in which occasional Sharps and Flats frequently occur, and which it is not easy to learn by the common rule of sol-fa-ing, are rendered less difficult by inverting the names of all the notes towards the cadence, which they are producing, and calling them as in the natural key; i. e. when faw by sharps is raised a semitone for two or three bars together, call it mi, and the notes above and below accordingly; so when mi is a semitone lower by flats, call it faw, and the notes above and below it, as if it really were so. This way of inverting the notes will give the true sound of those difficult places, in the easy way of common sol-fa-ing.

The learner ought to commit most of the preceding rules to memory, before he attempts to call the notes; a neglect of this is one of the principal causes of the inaccurate performance, which at present exists in many choirs of singers. Many persons, having a good musical ear, are very apt to trust to that, rather than confine themselves to rules, and afterwards blame their instructors for their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to suffer them to neglect them.

When the learner has acquired a ready acquaintance with the rules, he ought to attend to the Lessons for Tuning the Voice, on which depends his future progress, and he ought not to attempt a tune till he

can sound the several intervals in the octave readily.

Many schools have begun upon tunes, when they could scarcely have given a letter upon the scale, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles, when he ought to attend to them, the more swift will be his progress afterward.

Schools then ought to be solicitous that their instructors be well qualified, for how can they instruct others when they are ignorant themselves? Learners, in that case, are led to suppose that they have improved, when they really have not, and consequently their time and

money are both spent to no manner of purpose.

#### GENERAL OBSERVATIONS.

When a tune is well learnt by note, it may be sung in words. Pronounce every word as distinctly as possible. Singers generally fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

In assigning voices to the several parts, the Teacher must be the judge. For if a voice which is suitable only for Bass, be put upon the Tenor, it will hang as a weight upon that part, and have a tendency continually to lower the pitch.

Never sing through the nase, for that will spoil the voice, make the musick disagreeable, and have a disgusting effect upon the hearer.

High notes should generally be sung softer than the low. The subject ought however to regulate the strength of the voice. The tone of the Bass should be full and majestic; of the Tenor, bold and manly; of the Counter, soft, yet firm; of the Treble, smooth and delicate. Suitable attention should always be paid to the directive terms. A good tune performed without any variation, will be dull and insipid. In a company of singers it would have a good effect for some of the performers, on each part, to be silent, when passages marked Soft occur; the additional strength of their voices in the Loud, which generally succeeds the Soft, would mark the contrast more strengly, and give peculiar force and energy to the performance.—A becoming manner of conduct in a c. Section of singers, will greatly increase the agreeable sensations, which naturally arise from good performances.

The graces and ornaments of musick, such as Holds, Trills. Approgratures, Transitions, &c. must be acquired by great practice and attention; the learner had better omit them, till his knowledge and

judgment dictate when and where to apply them.

PASSAGES, where Syncopation takes place, are better explained by the Instructor, than by words; for this reason, an explanation is here omitted.

#### LESSONS FOR TUNING THE VOICE.

WHEN learning the following lessons for tuning the voice, be careful to give every note its proper sound, and pay particular attention to the situation of the Semitones. Let the motion of the hand, in keeping the time, be even and exact; always remembering that the hand must fall at the beginning of a bar, and rise at the close.

The more time you allow for the practice of the lessons, the easier you will learn a tune afterward. Should you neglect them wholly, you cannot read musick hereafter with any firmness and certainty of tone.

### LESSONS FOR TUNING THE VOICE.





### LESSONS, IN HARMONY OF TWO PARTS.



### THE SAME LESSON, IN FOUR PARTS.

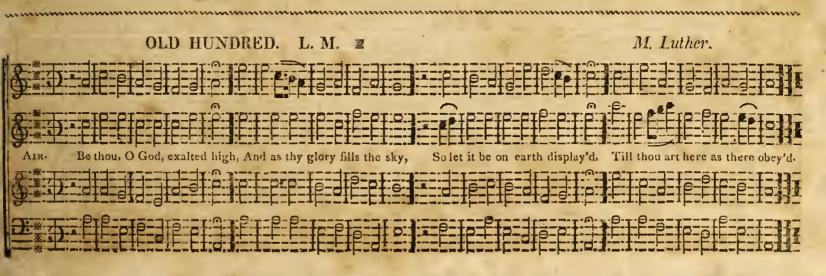


THE

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OR

## NEW-ENGLAND REPOSITORY OF SACRED MUSICK.









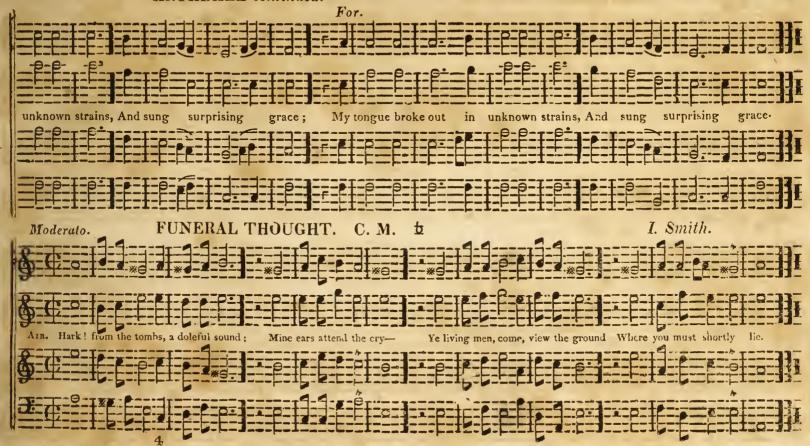








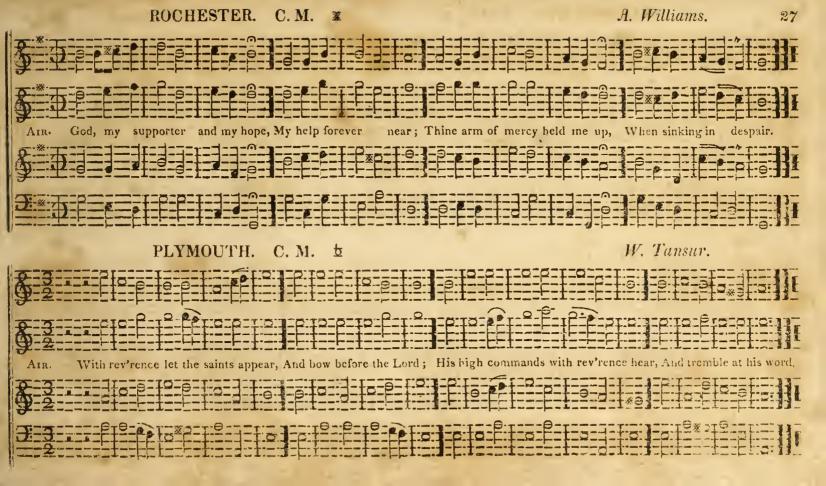




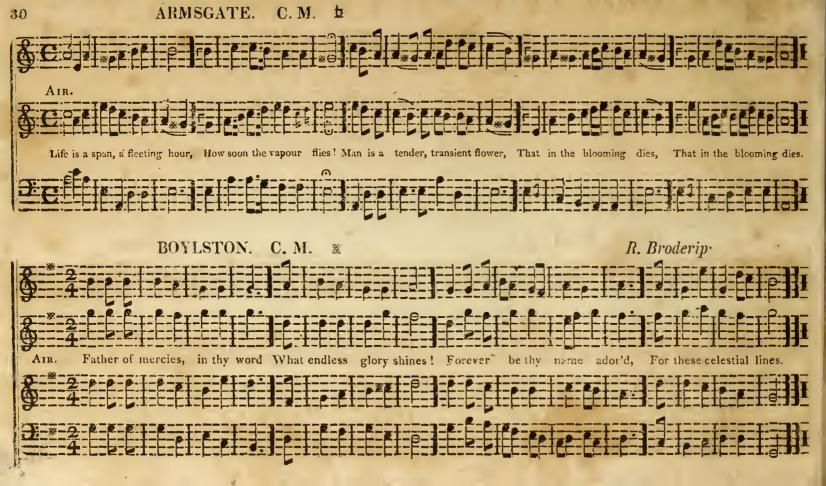




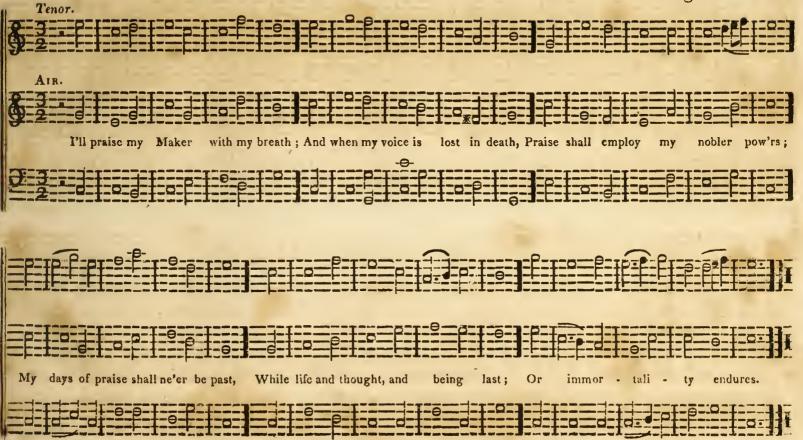






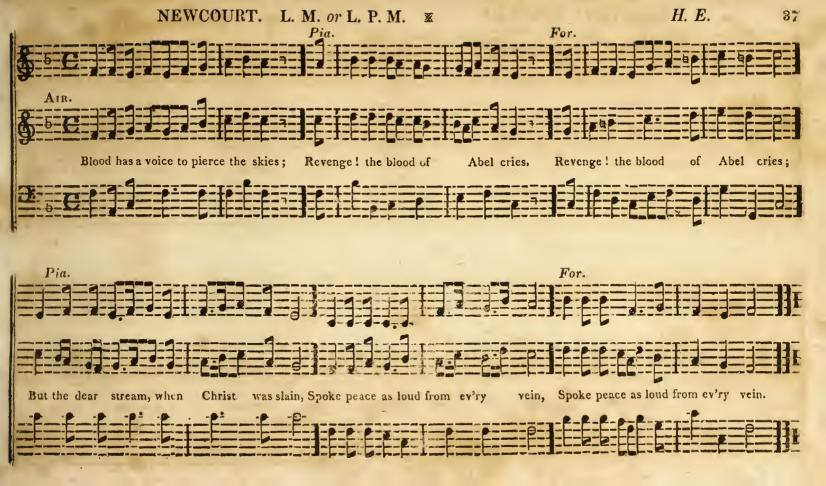


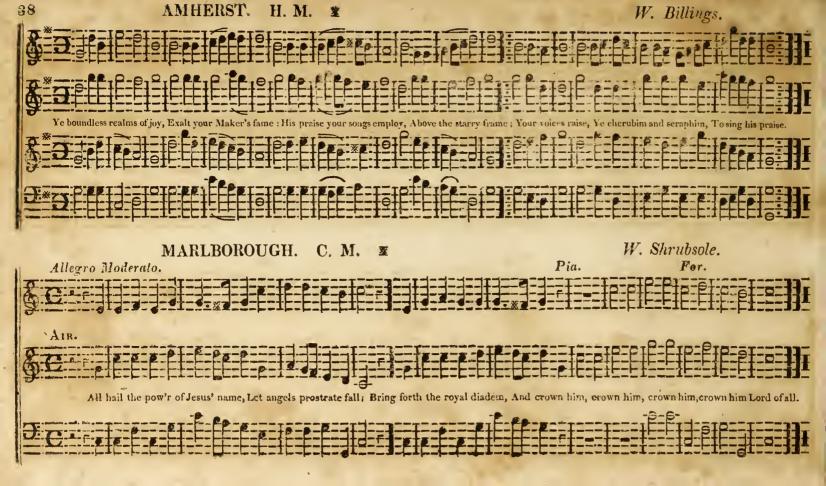


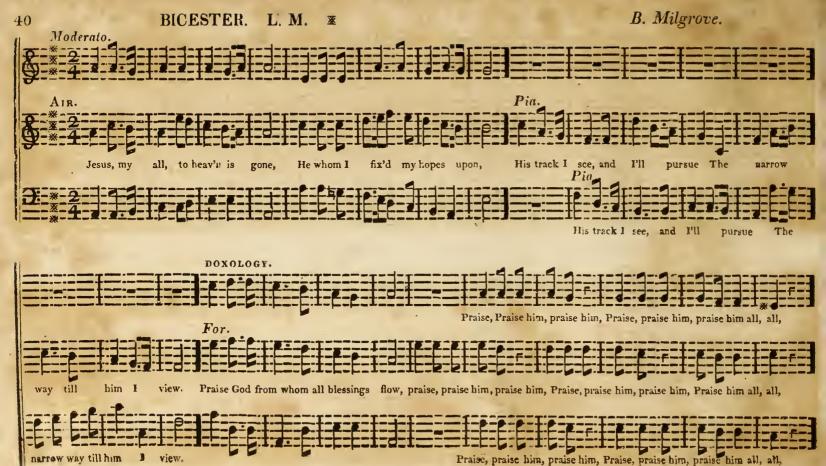








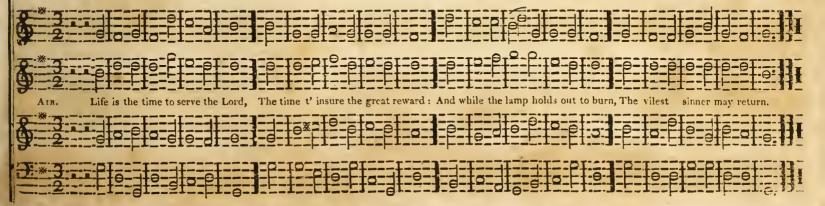


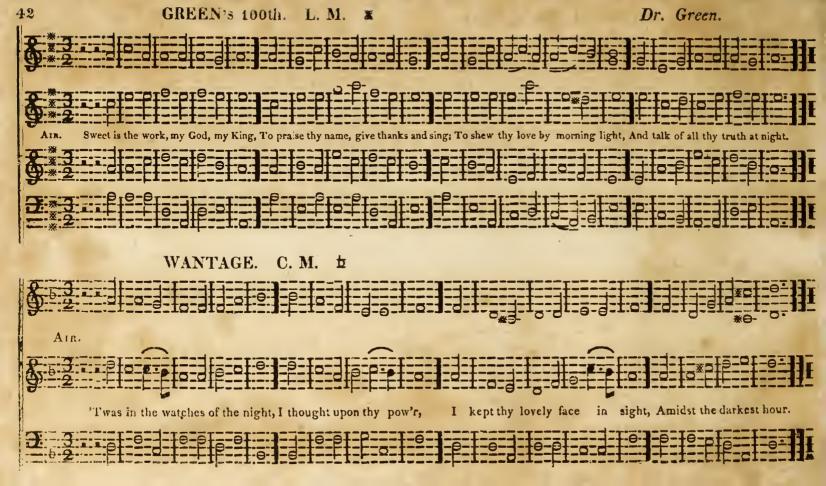




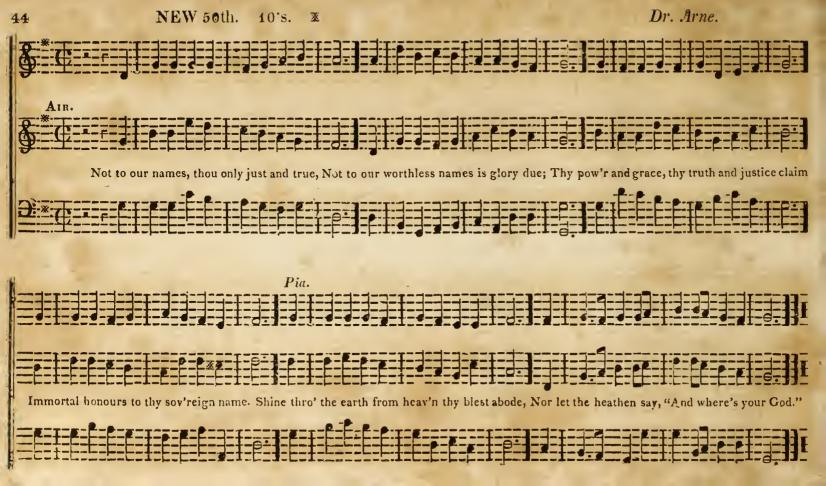
BATH. L. M. X

A. Williams' Coll.













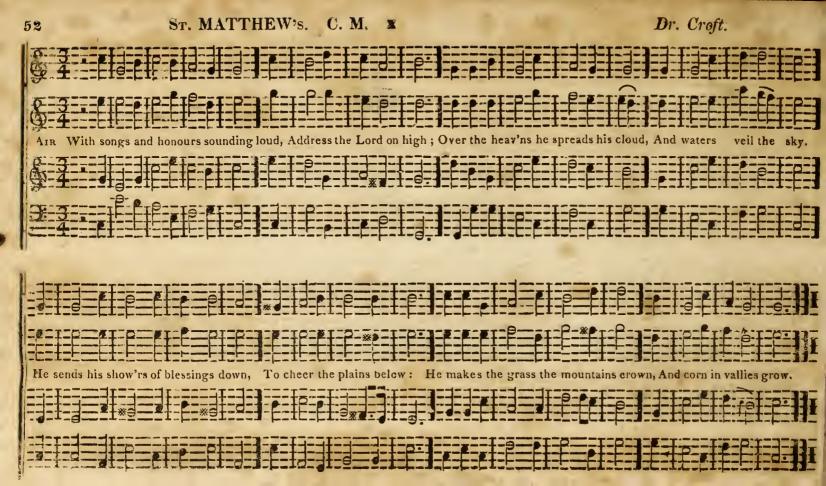


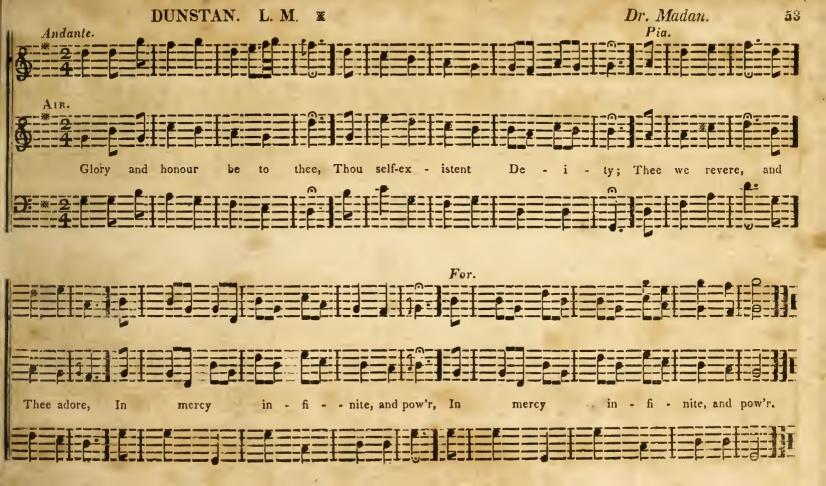


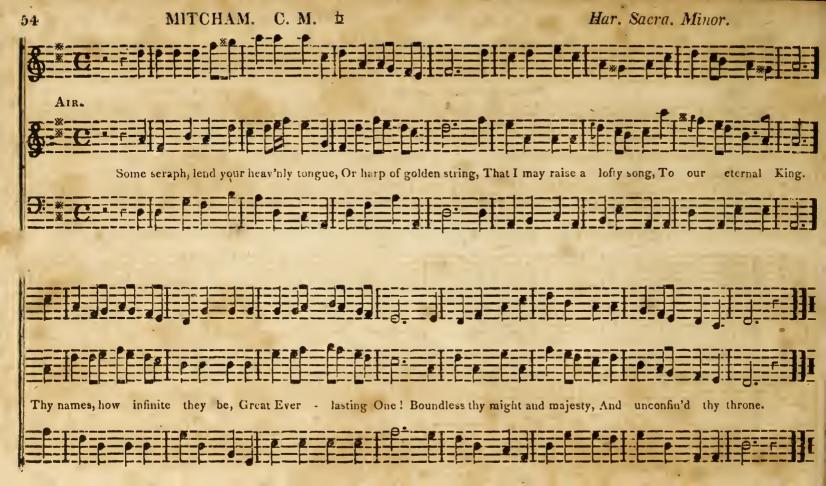




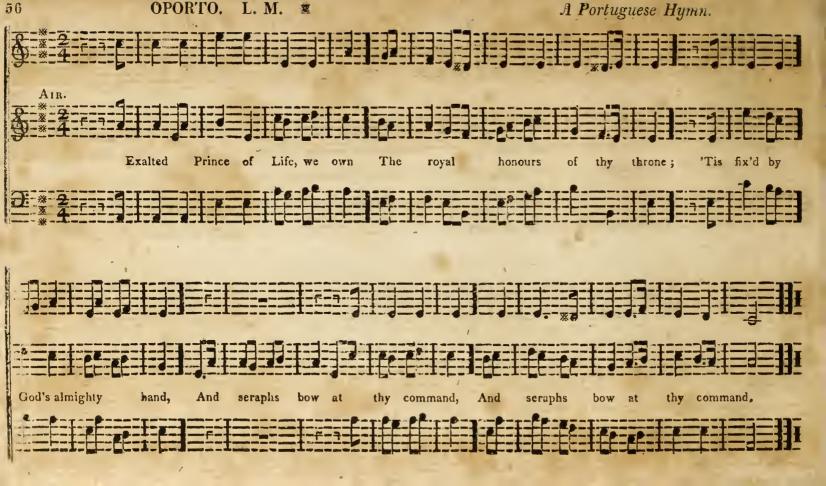






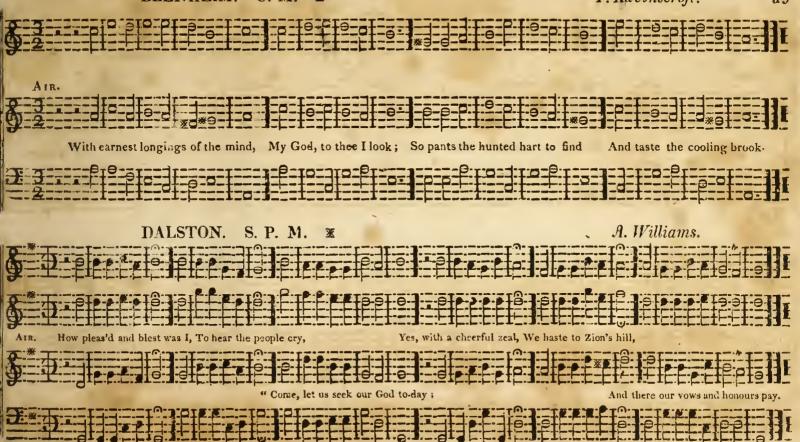


















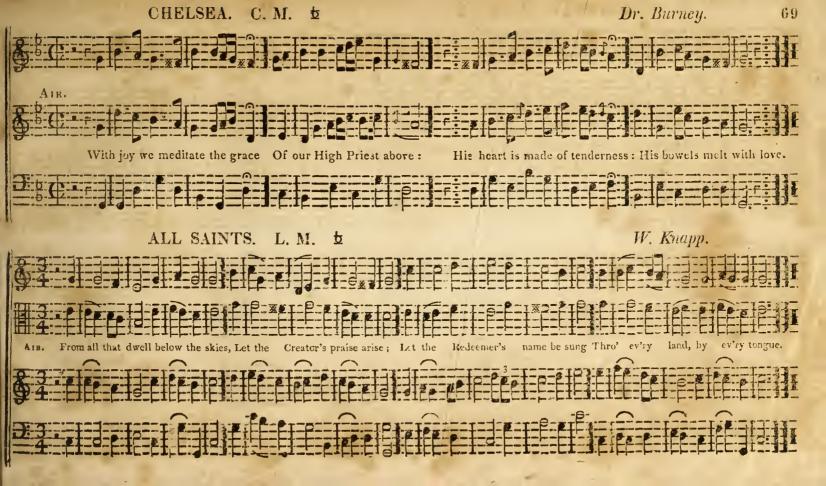


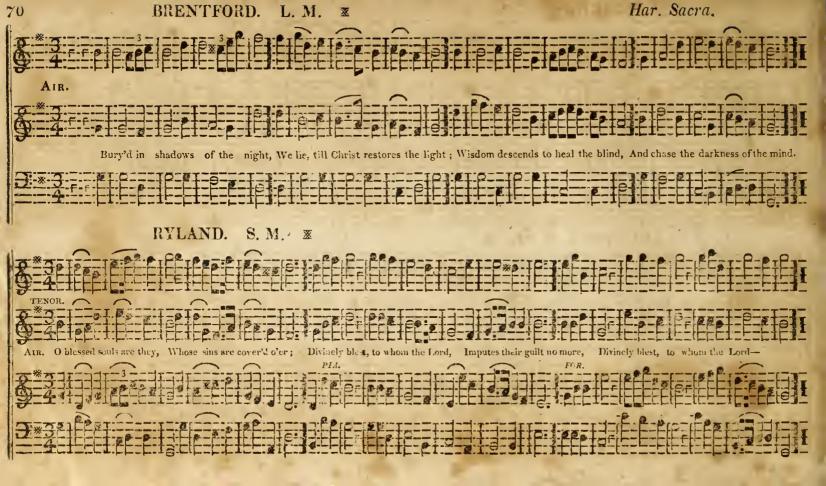




AIR.











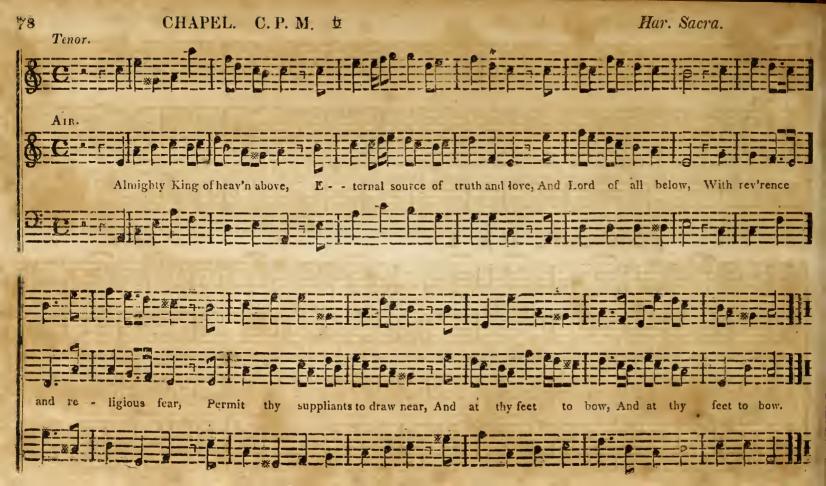










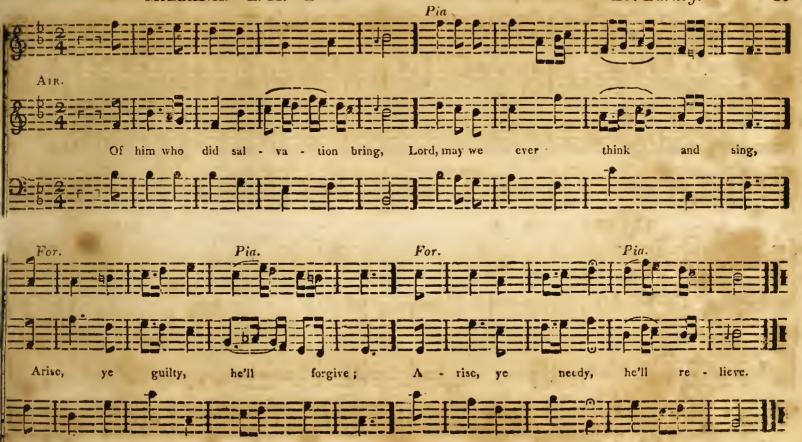






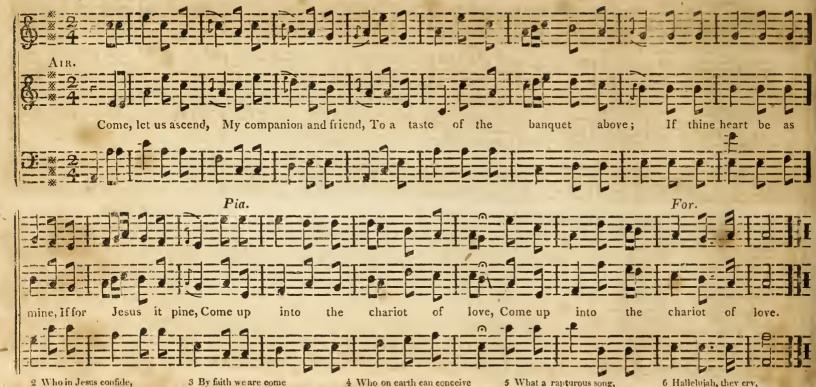












They are bold to outride
The storms of affliction beneath;
With the prophet they soar
'To that heavenly shore,
And outfly all the arrows of death.

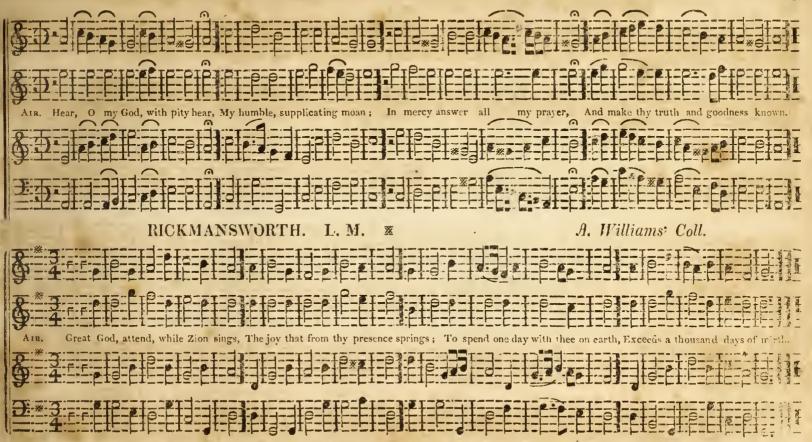
3 By faith we are come
To our permanent home;

By hope we the rapture improve;
By love we still rise,
And look down on the skies,
For the heaven of heavens is love!

4 Who on earth can conceive How happy we live

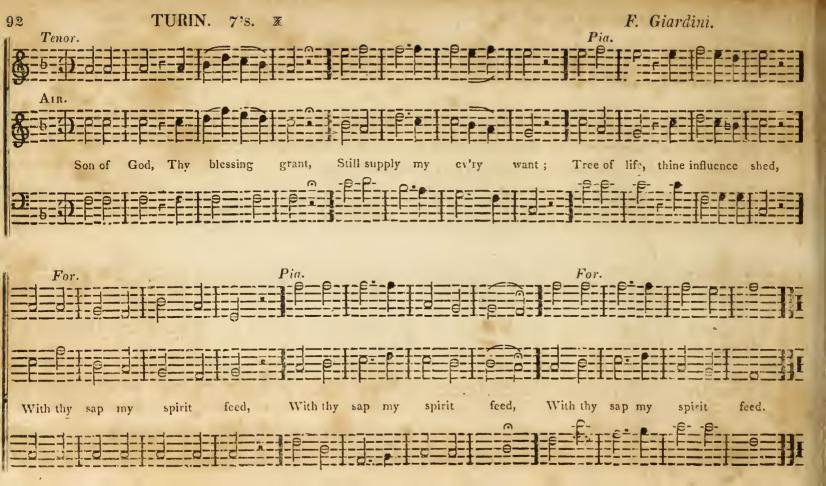
In the city of God the great King!
What a concert of praise,
When our Jesus's grace
The whole heavenly company sing!

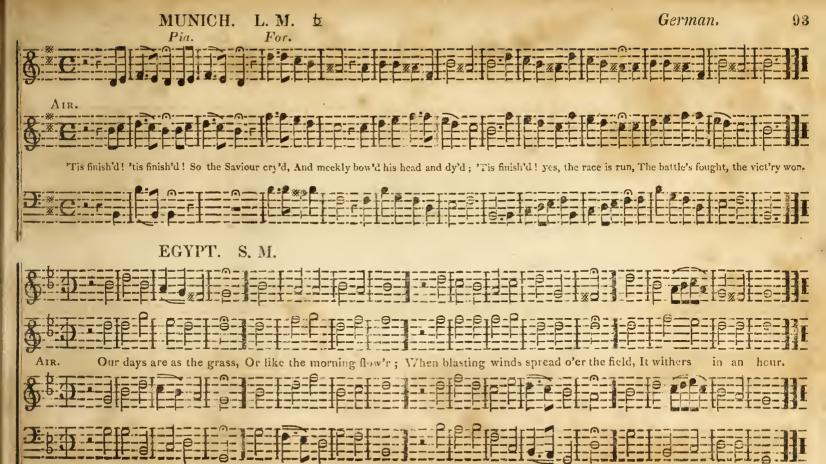
When the glorify'd throng In the spirit of harmony join! Join all the glad choirs, Hearts, voices, end lyres, And the burden is mercy divine! 6 Hallelujah, they cry,
To the King of the sky,
To the great everlasting I AM!
To the Lamb that was slain,
And liveth again:
Hallelujah to God and the Lamb!

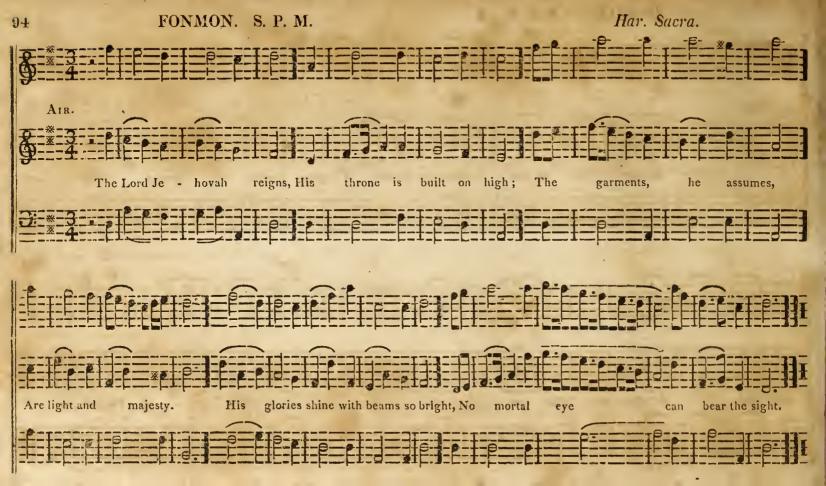






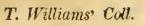


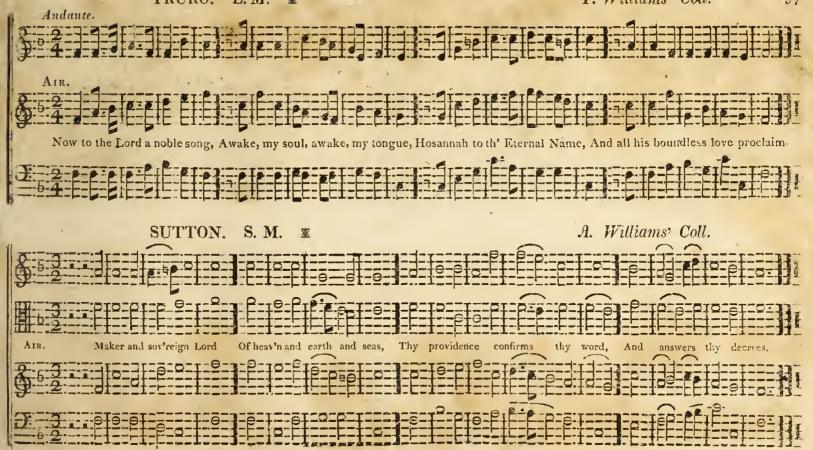




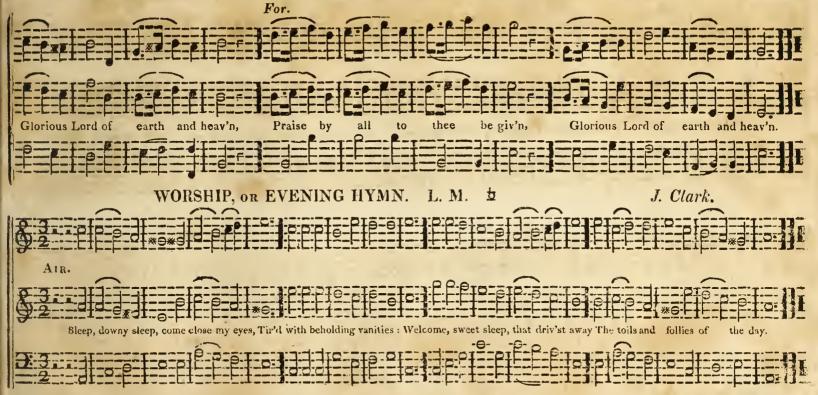






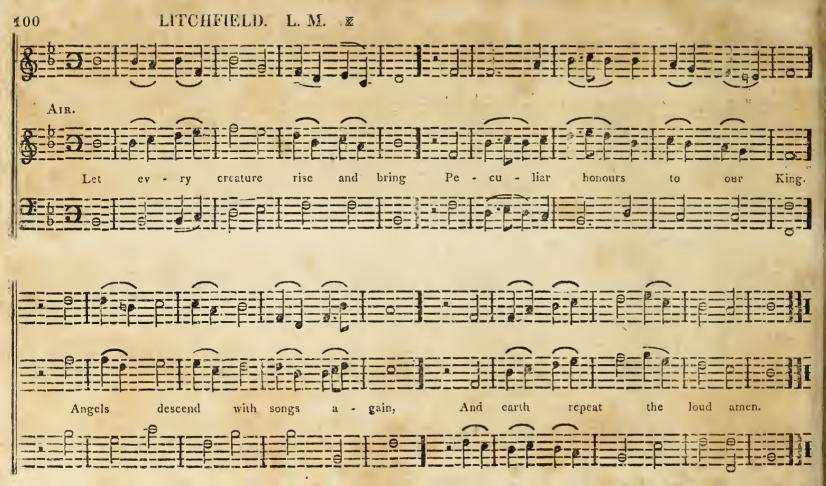


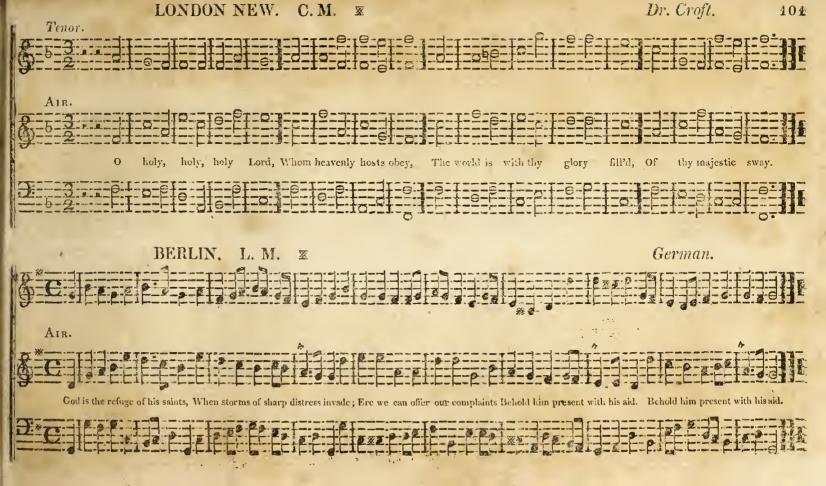




<sup>2</sup> On thy soft bosom let me lie,
Forget the world, and learn to die;
O, Israel's watchful Shepherd, spread
Thy guardian angels round my bed.

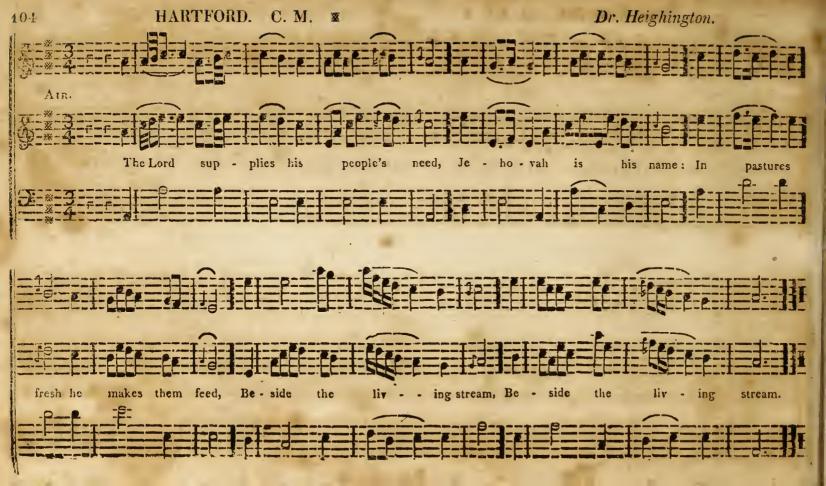
3 Let not the spirits of the air,
Whilst I repose, my soul ensure;
But guard thy suppliant free from harme,
Closp'd in thy everlasting arms.

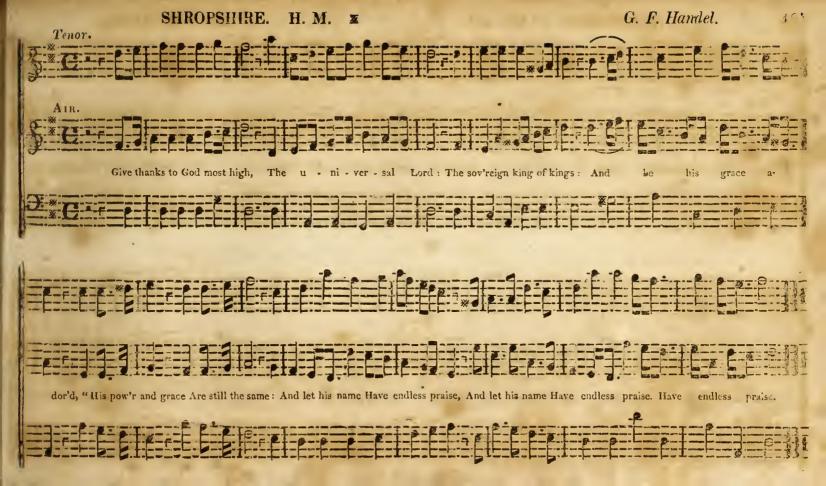














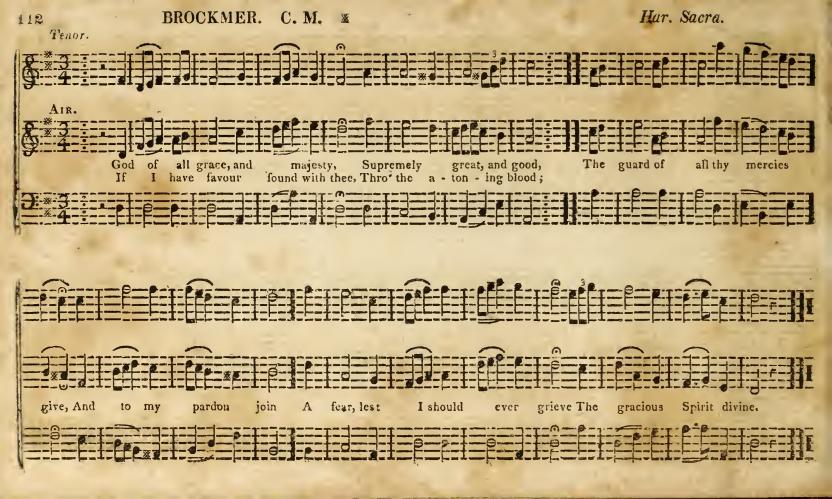


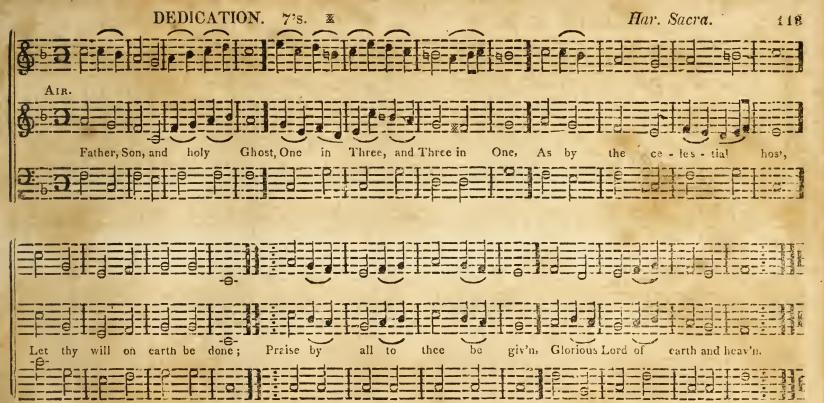






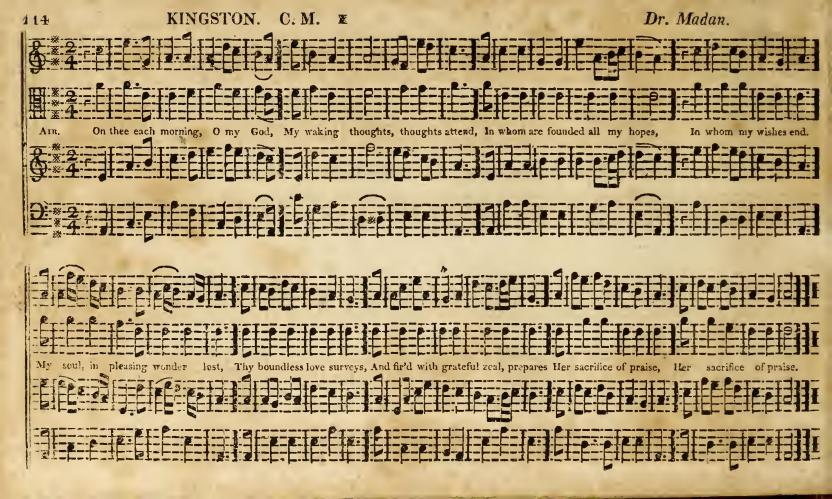


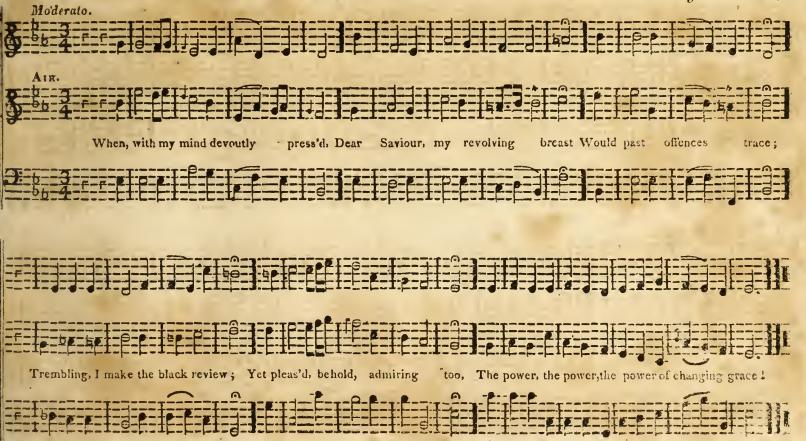




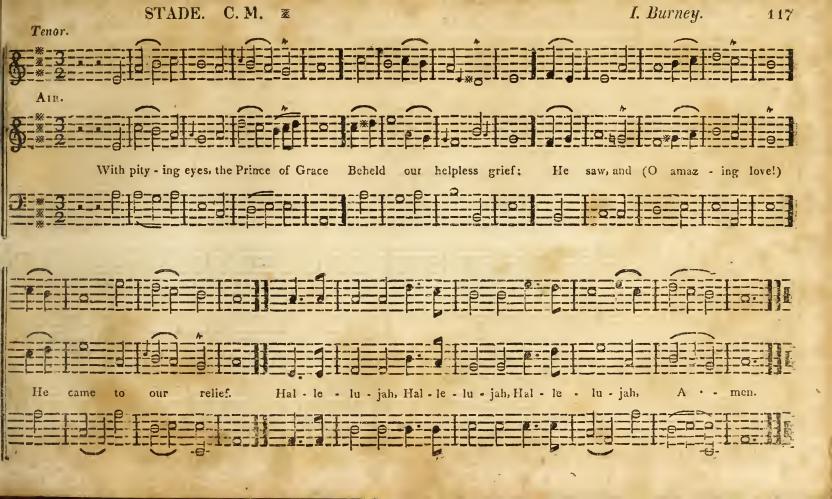
2 If so poor a worm as I,
May to thy great glory live;
All my actions sauctify,
All my words and thoughts receive;
Claim me for thy service, claim
All I have, and all I are.

3 Take my soul and body's powers,
Take my mem'ry, mind, and will,
All my goods, and all my hours,
All I know, and all I feel,
All I think, and speak, and do;
Take my heart; but make it new.



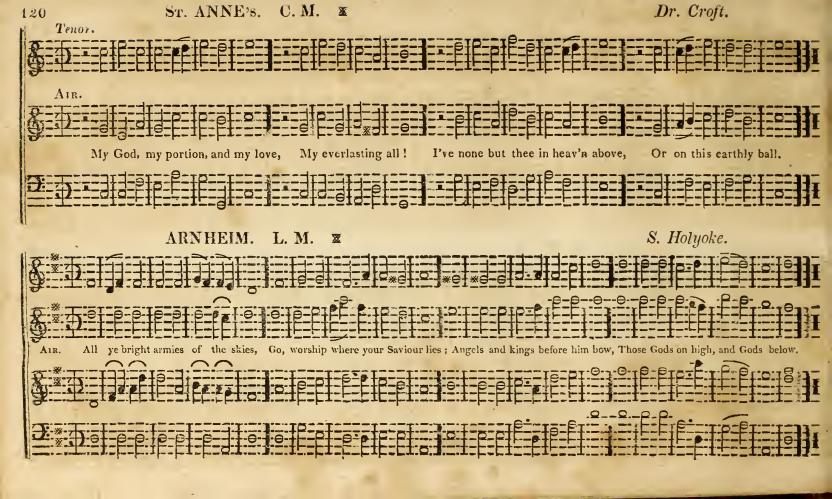






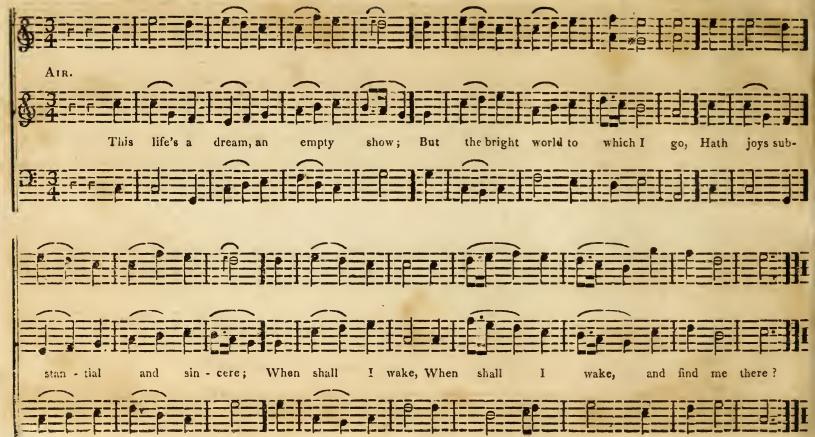


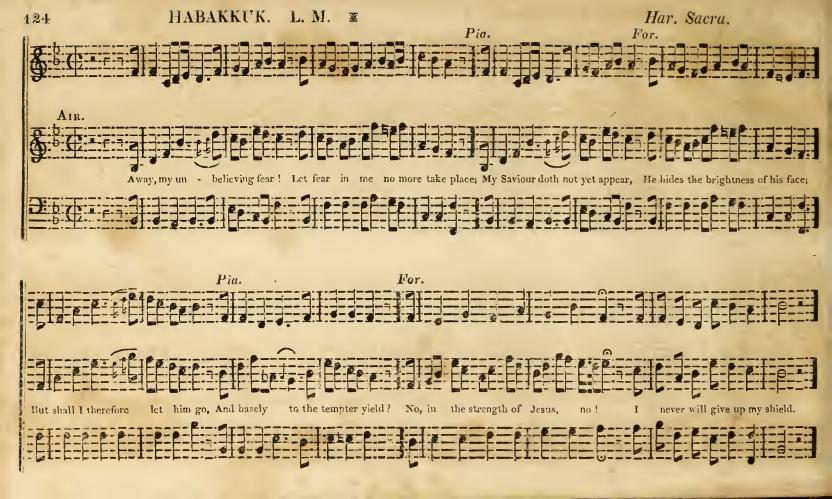


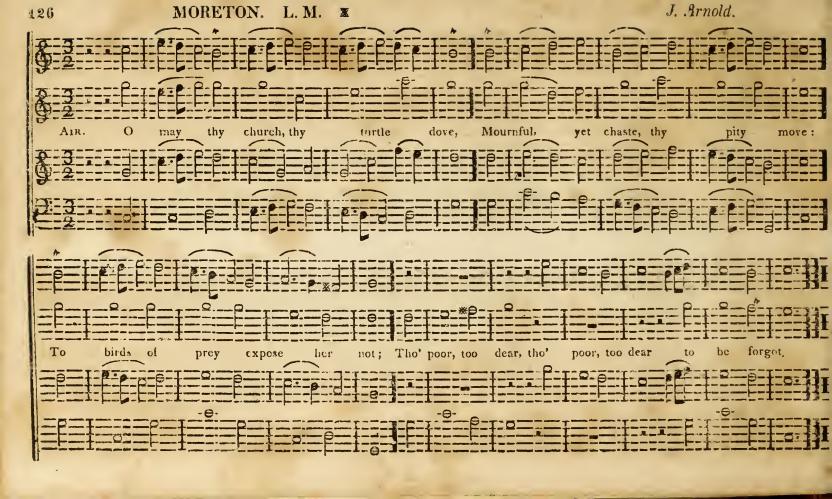




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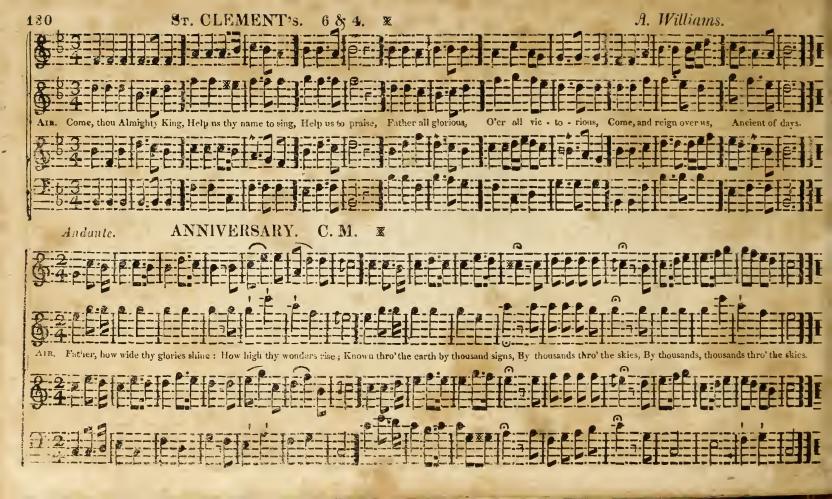


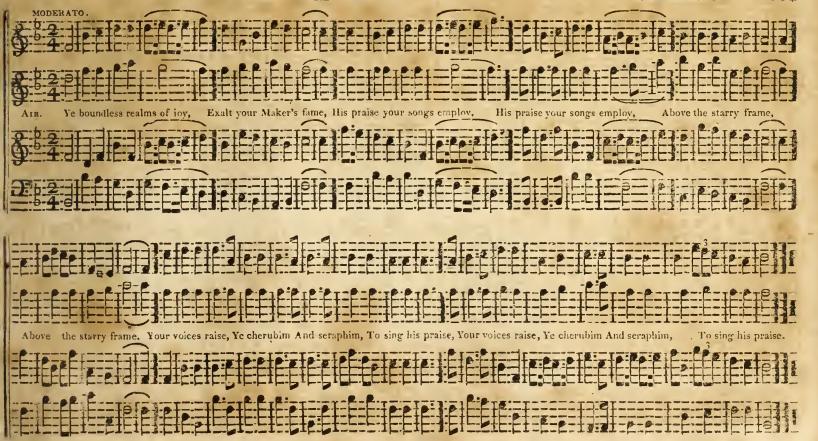




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- 2 'Tis the Saviour, angels, raise, Your triumphant song of praise; Let the heav'ns remotest bound Hear the joy inspiring sound.
- 3 Now, ye saints, lift up your eyes, Now, to glory see him rise; Mark his progress through the sky, To the radiant world on high.
- 4 Heav'n displays her crystal gate; Enter in thy royal state; King of glory, mount thy throne, 'Tis thy Father's and thy own.
- 5 Praise him, all ye heav'nly choirs, Strike with awe, your golden lyres, Shout, O earth, in rapt'rous song, Let the strains be loud and strong.









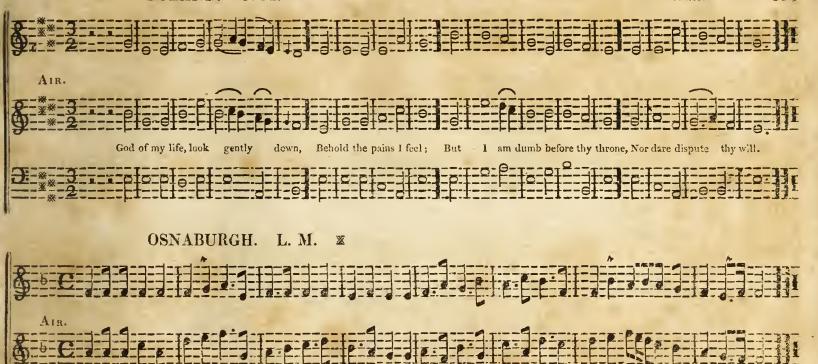






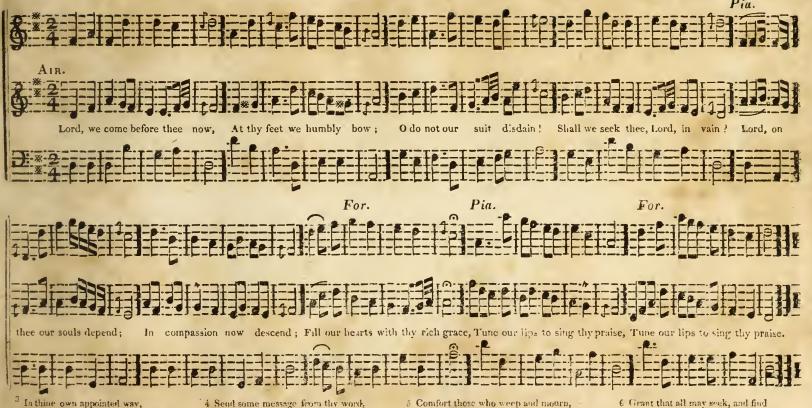






Now be my heart inspir'd to sing The glories of my Saviour King, Jesus the Lord, how heav'nly fair His form ! how bright his beauties are



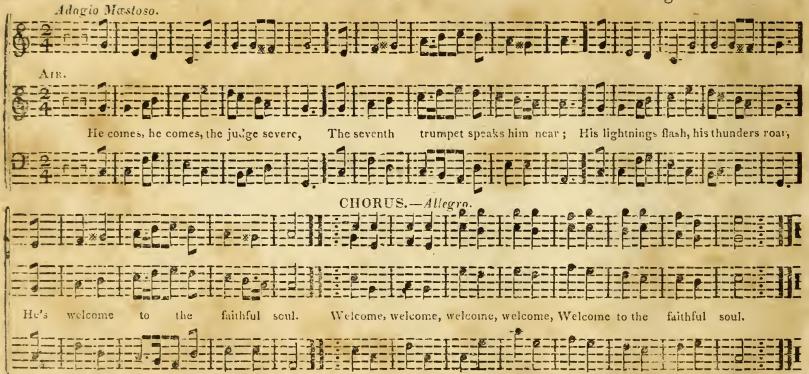


In thine own appointed way,
Now we seek thee, here we stay;
Lord, we know not how to go,
"fill a blessing thou bestow.

<sup>4</sup> Send some message from thy word, That may joy and peace afford; Let thy spirit now impart Full salvation to each heart.

<sup>5</sup> Confort those who weep and mourn, Let the time of joy return; Those who are cast down lift up; Make them strong in faith and hope.

Grant that all may seek, and fine Thee a gracious God, and kind: Feal the sick, the captive free, Lot us all rejoice in thes.



<sup>2</sup> From heav'n the angelick voices sound, See the Almighty desus crown'd; Girt with omnil stence and grace, And glory decks the Saviour's face. Glory, glory, glory, glory, Glory decks the Saviour's face.

Shout, all the people of the sky,
And all the saints of the Most High,
Our Goil, who row his right maintains,
Forever and forever reigns;
Ever, ever, ever,
Ever and forever reigns.

<sup>4</sup> The Father praise, the Son adore,
The Spirit bless forevermore,
Salvation's glorious work is done,
We welcome thee, great Three in One.
Welcome, welcome, welcome, welcome,
Welcome thee, great Three in One.



<sup>2</sup> Mourning souls dry up your tears, Banish all your guilty fears: See your guilt and curse remove, Cancell'd by redeeming love.

<sup>3</sup> Welcome, all by sin opprest, Welcome to his sacred rest; Nothing brought him from above, Nothing but redeeming love.

<sup>4</sup> Hither, then, your musick bring, Strike aloud each joyful string, Mortals, join the host above, Join to praise redeeming love.



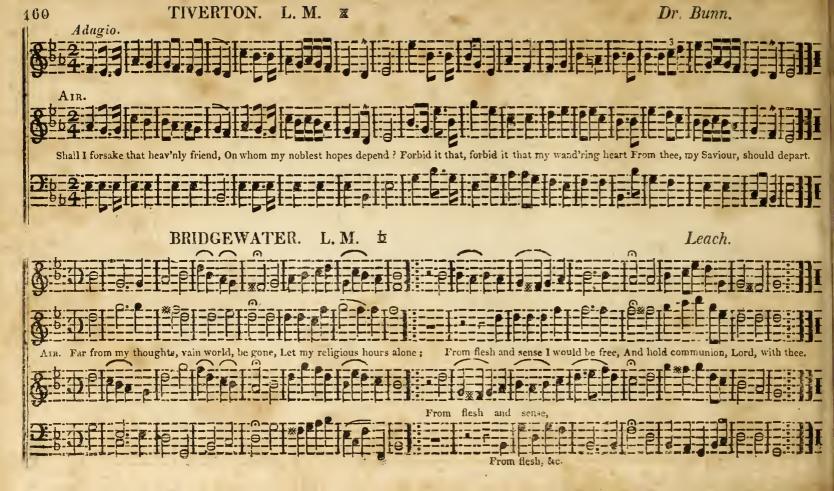
All my help from thee I bring, Cover my defenceless head With the shadow of thy wing

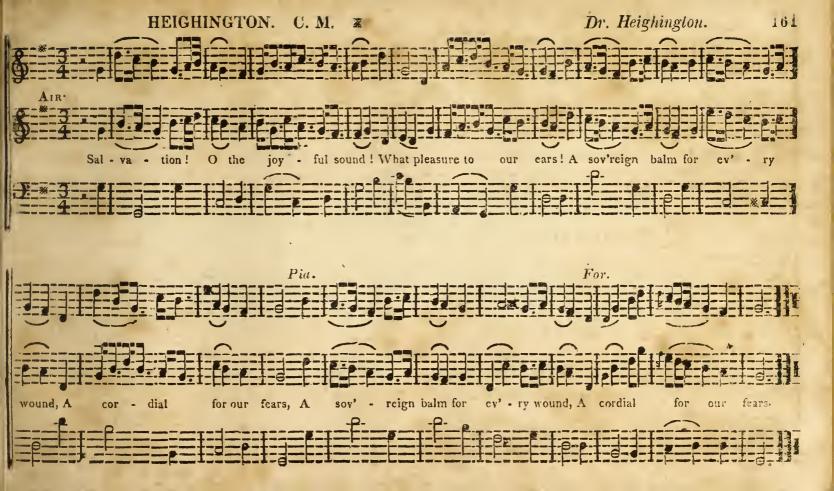
I am all unrighteousness: False and full of sin I am, Thou art full of truth and grace

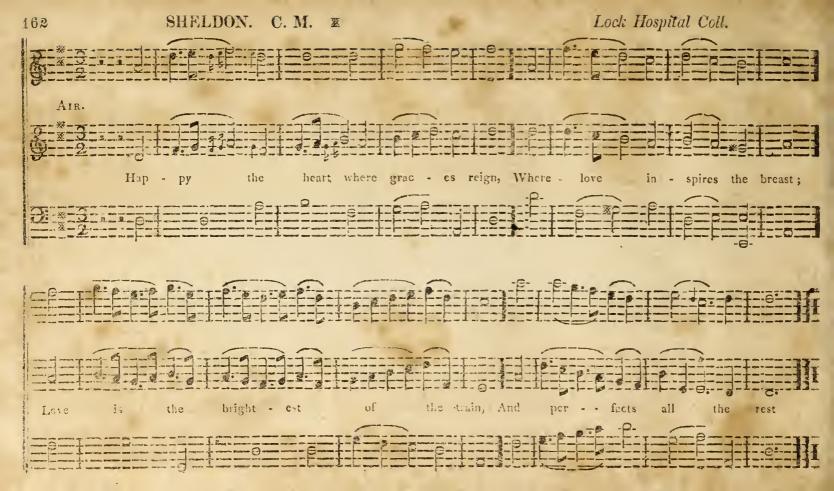
Freely let me take of thee, Spring thou up within my heart, Rise to all eternity.



AIR.



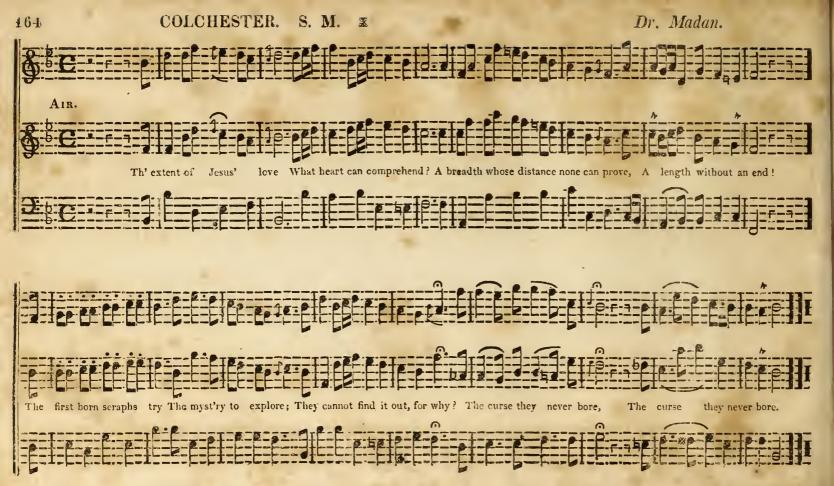




Nucle an infinite ransora, forever to save?



But, O, let us live, let us die uste thee.





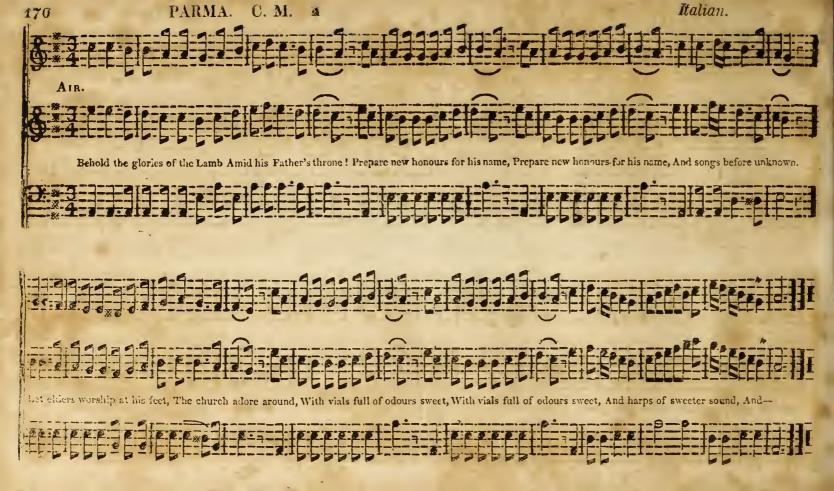


















2 O, my God, he dies for me,
I feel the mortal smart;
See him, hanging on the tree,
A sight, that breaks my heart

O, that all to thee might turn:
Sinners; we might love him too;
Look on him, ye piere'd, and mourn,
For one, who bled for you.

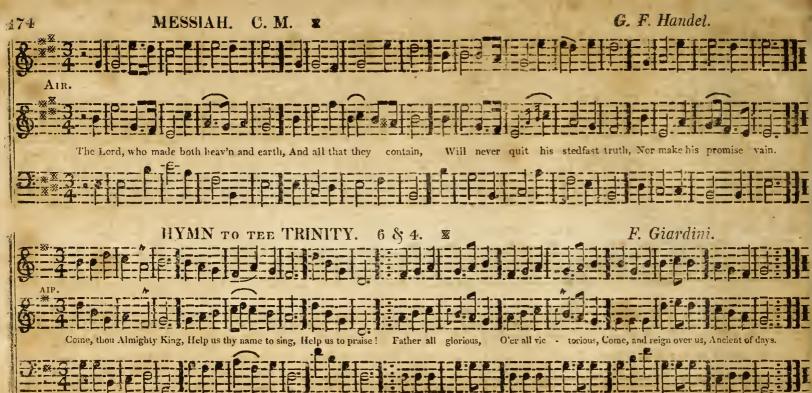
3 Weep o'ar your desire and hope.

With tears of humblest love;

Sing for Jesus is gone up,

And reigns cuthron'd above;

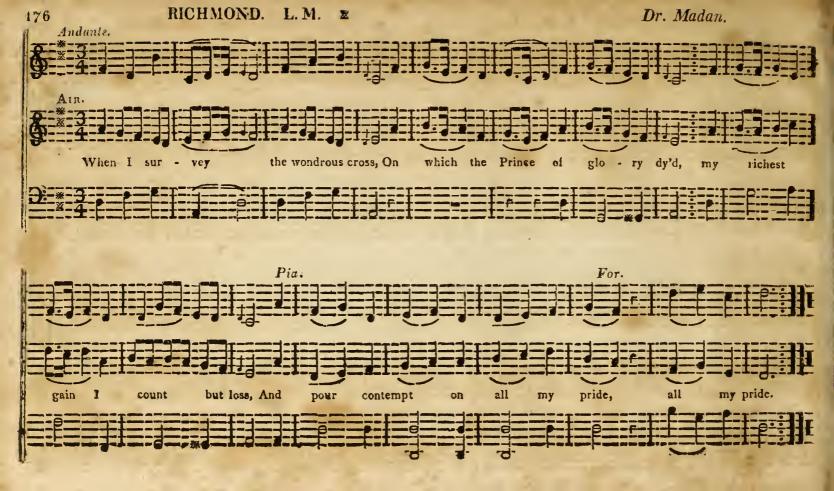
Lives our head, to die no more;
Pow'r is all to Jesus giv'n,
Worship'd, as he was before
Th' immortal king of heavy.



2 Jesus, our Lord, arise, Scatter our enemics, And make them fall! Let thy Almighty aid, Our sure defence be made, Four souls on thee be stay'd; Lord, hear our caff! 3. Come, thou incarnate Word, Gird on thy mighty sweed, Our pray'r attend!
Come, and thy people bless; And give thy word success; Spirit of holiness,
On us descend!

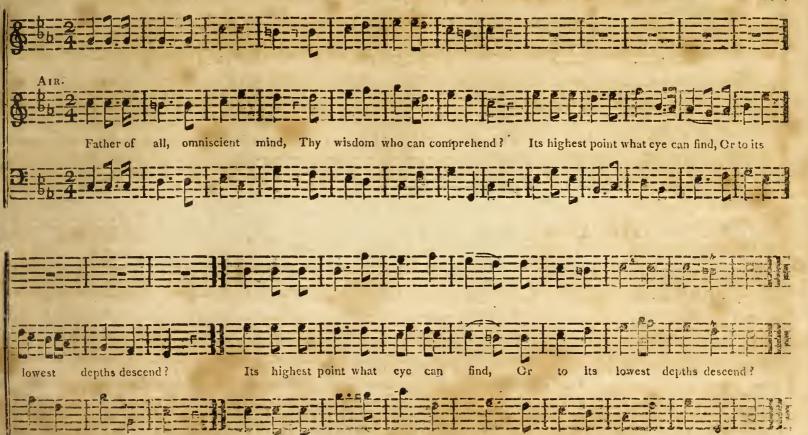
4 Come, holy Comforter, Thy sacred witness bear In this glad hour! Thou who Almighty art, Now rule in ev'ry heart, And ne'er from us depart, Spirit of pew':! 5 To thee great One in Three
Et ernal praises be,
Hence, evermore!
His sov'reign Majesty
May we in glory see,
And to eternity,
Love and adore!















Death of death, and hell's destruction, Land me safe on Canaan's side; Songs of praises

I will ever give to the.



Be thou still my strength and shield.

AIR.



2 Here's love and grief beyond degree;
The Lord of glory dies for men;
But lo, what suiden joys I see!
Jesus the dead revives again.
The rising God forsakes the temb,
Up to his Father's court he flies!
Cherubic legions guard him home,
And shout Him, welcome to the skies

Break off your tears, ye saints, and tell,
How high your great Deliv'rer reigns:
Sing, how de spoil'd the hosts of hell,
And led the monster Death in chains.
Say, Live forever, wond'rous King,
Born to redeem, and strong to save;
Then ask the monster, Where's thy sting;
And where's thy viet'ry boasting Grave?





2 Breathe, O breathe thy loving Spirit Into ev'ry troubled breast!
Let us all in thee inherit,
Let us find thy promis'd rest.
Take away the pow'r of sinning.
Alpha and Omega be,
End of faith, as its beginning,
Set our hearts at liberty.

S Come, Almighty to deliver, Let us all thy faith receive! Suddealy return, and never, Never more thy temples leave! Thee we would be always blessing, Serve thee as thine hosts above, Pray, and praise thee without ceasing, Glory in thy precious love. 4 Finish, then, thy new creation;
Pure unspotted may we be!
Let us see thy great salvation,
Perfectly restor'd by thee!
Chang'd from glory into glory,
'Till in heav'n we take our place,
'Till we east our crowns before thee,
Lost in wonder, love, and praise.

















2 But, ah, how short the transient gleam!
Thy hast'ning steps forebode
That the refulgence of thy beam
is but a fading good.

Yet still a Sun prepares to rise, That brings eternal day; And shows us an immortal prize, That never will decay.

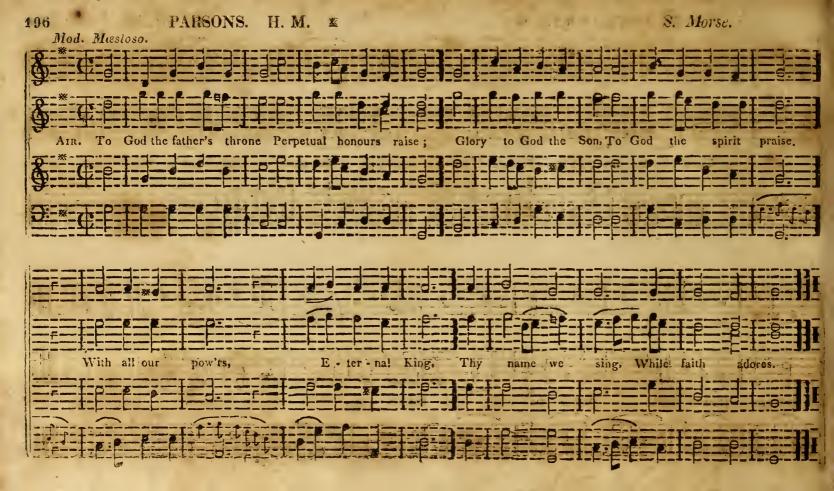


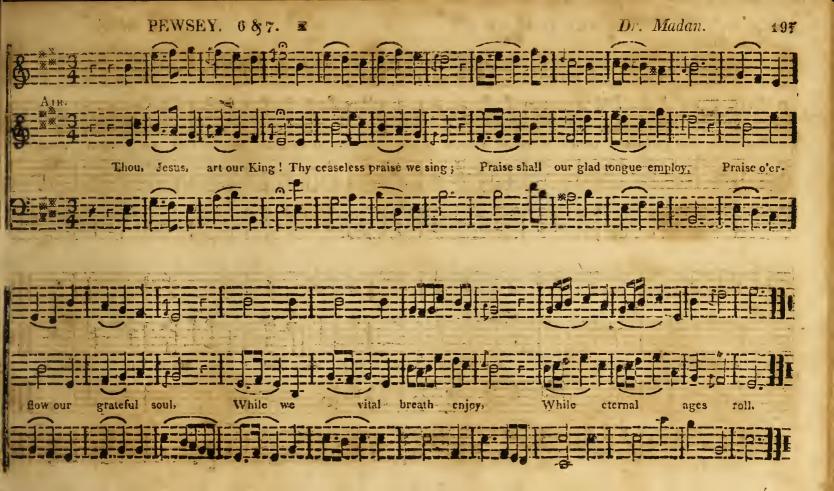
- 2 God did love them in his Son, Long before the world begun; They the seal of this receive, While on Jesus they believe, With them, &c.
- ... b is They are justify a by grace, ... b is They arious a solid peace; ... Add their sine are weak a way; ... They shall stand in God's great day. With them, &c.
- 4 They produce the fruits of grace, In the works of righteousness, They are harmless, mock, and mild, Hely, humble, undefil'd.

  Wite them, &c.
- 5 They are sights upon the earth, Children of an heav'nly birth, One with God, in Jesus one, Glory is in them begun.
  With them, &c.















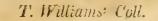




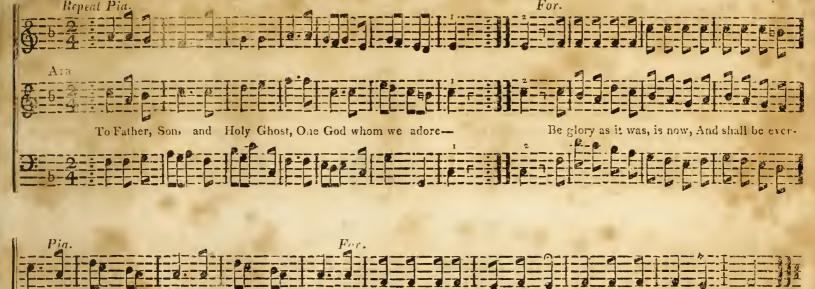




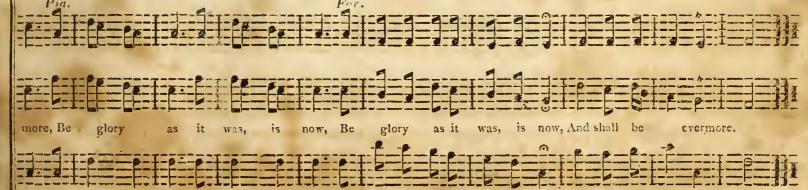




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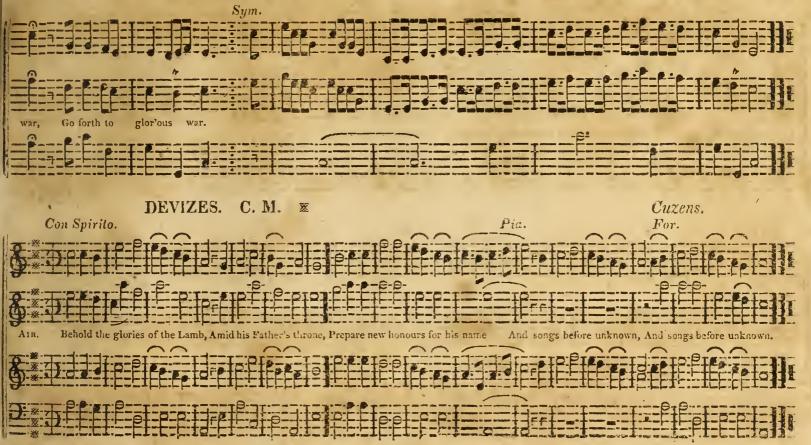


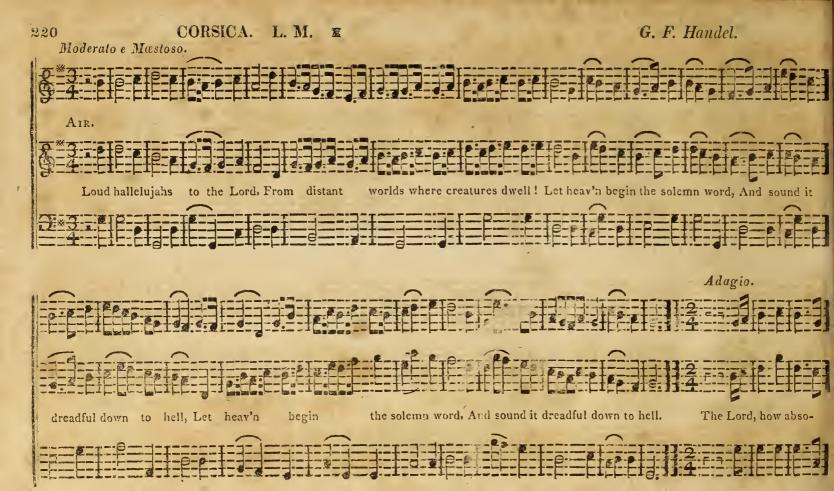


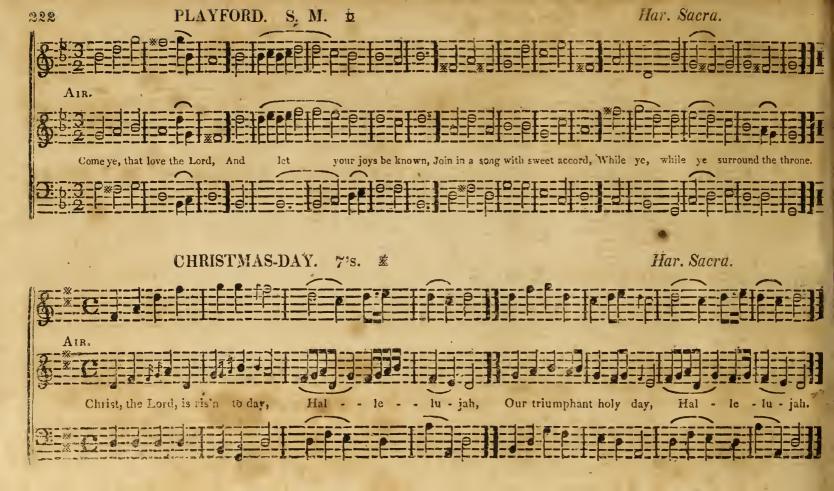




Your arms and hearts prepare: The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glor'ous









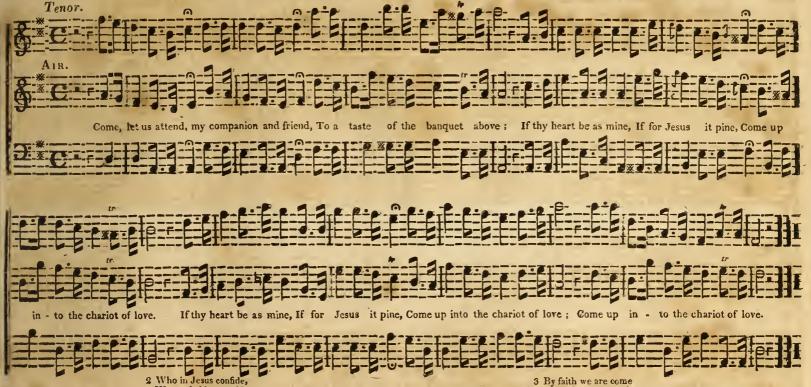
2 Mild he shines on all beneath, Piercing through the shades of death, Scatt'ring error's wide-spread night, Kindling darkness into light. Nations all, far off and near, Haste, to see your God appear! Haste, for bim your hearts prepare, Meet him manifested there. 3 There behold the Day spring rise, Pouring eye-sight on your eyes; God in his own light survey, Shining to the perfect day. Sing, ye morning stars, again, God descends, on earth to reign; Deigns for man his life t' employ; Shout, ye sons of God, for joy











Who in Jesus condie,
We are bold to outride
The storms of affliction beneath;
With the prophet we sear
To that heavenly shore,
And outfly all the arrows of death.

To our permanent home,
By hope we the rapture improve;
By love we still rise,
And look down on the skies;
For the heaven of heavensis love.

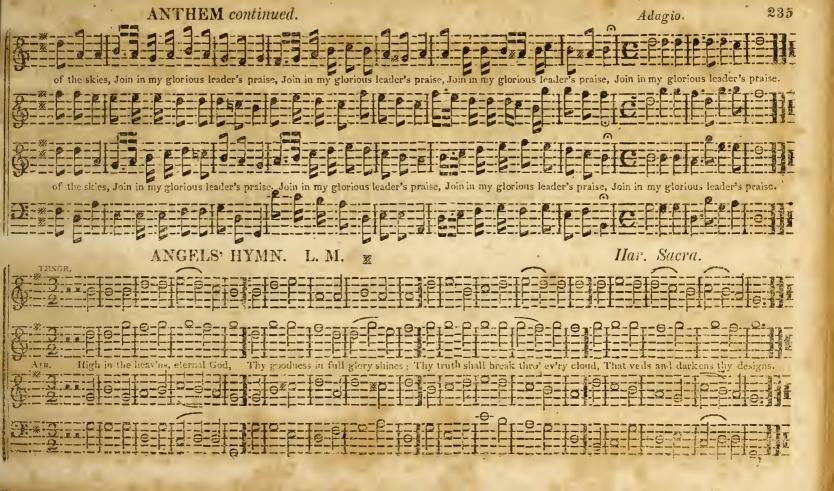












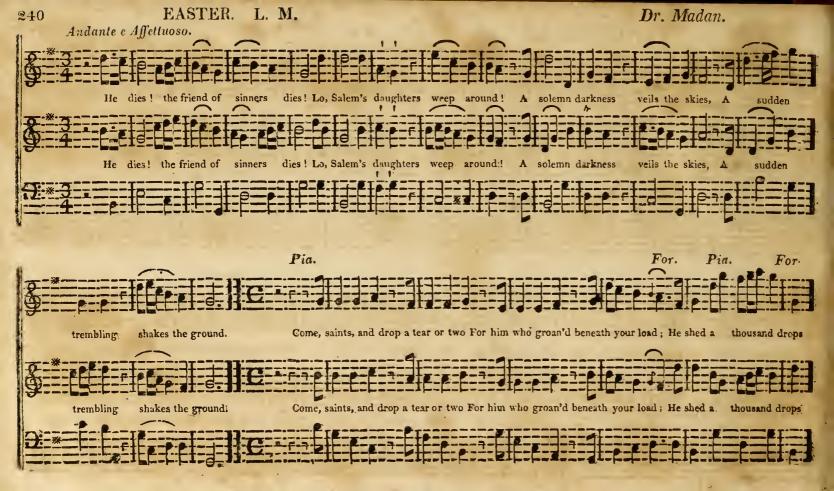


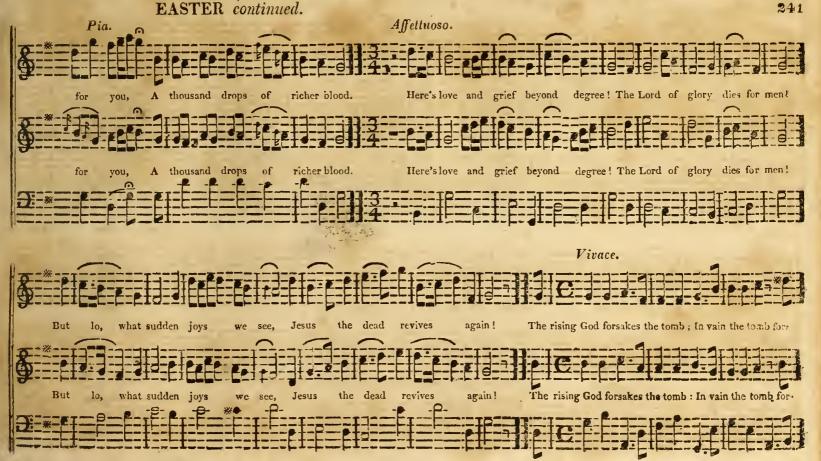


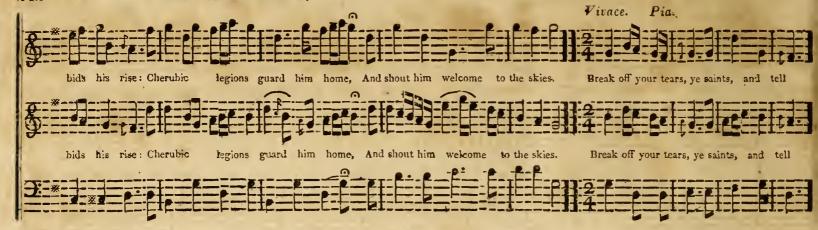


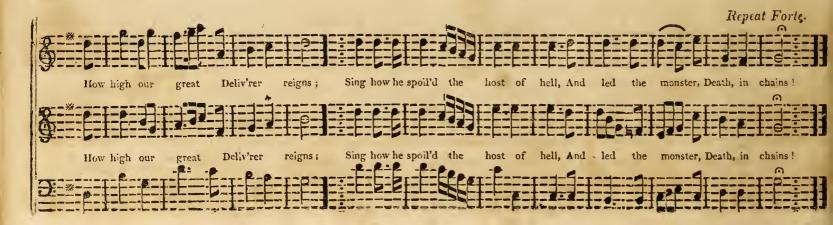




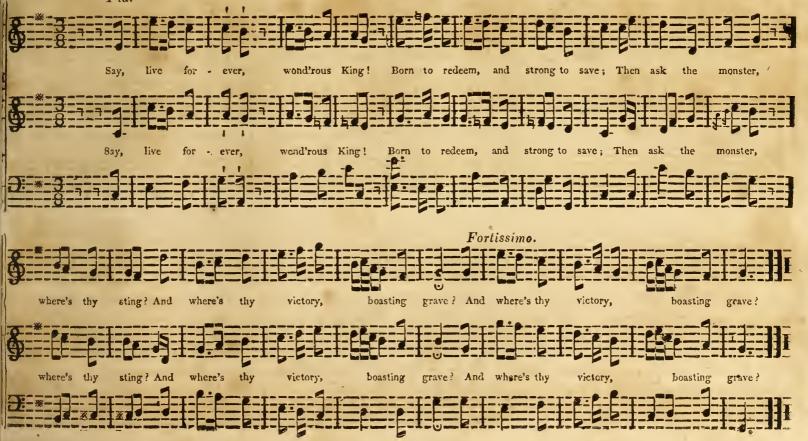




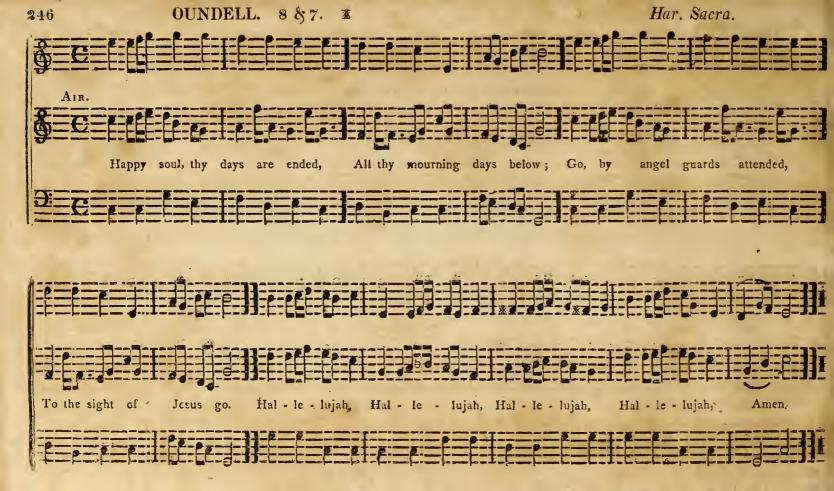


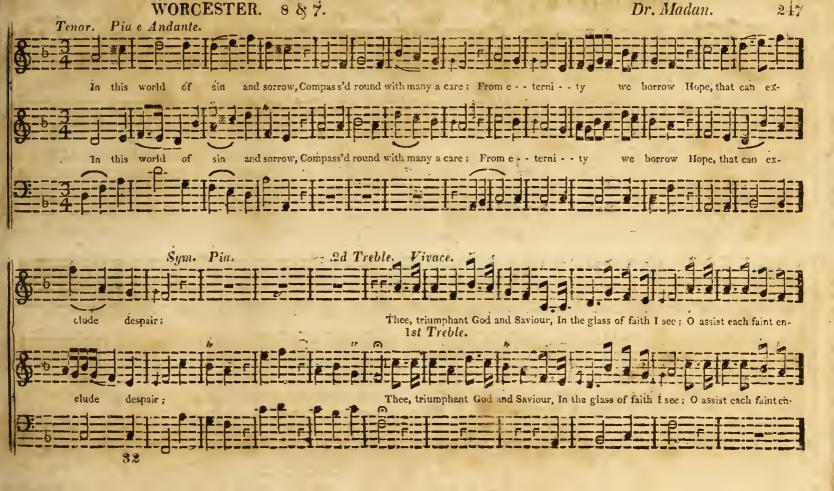




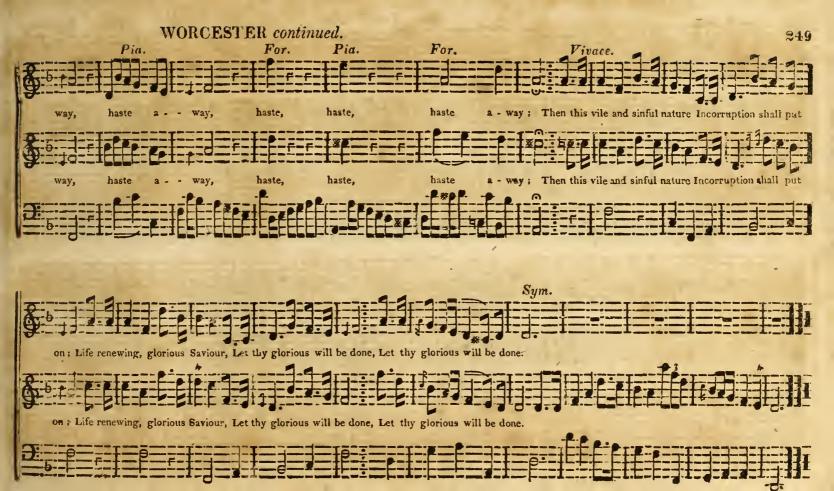


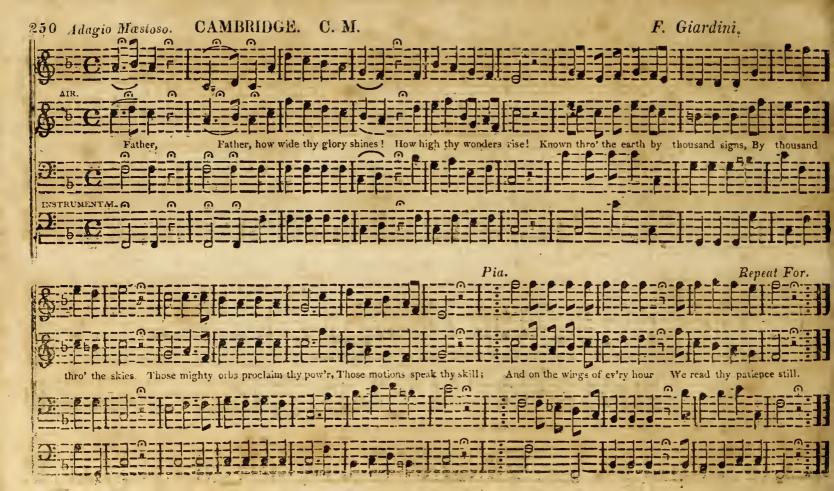








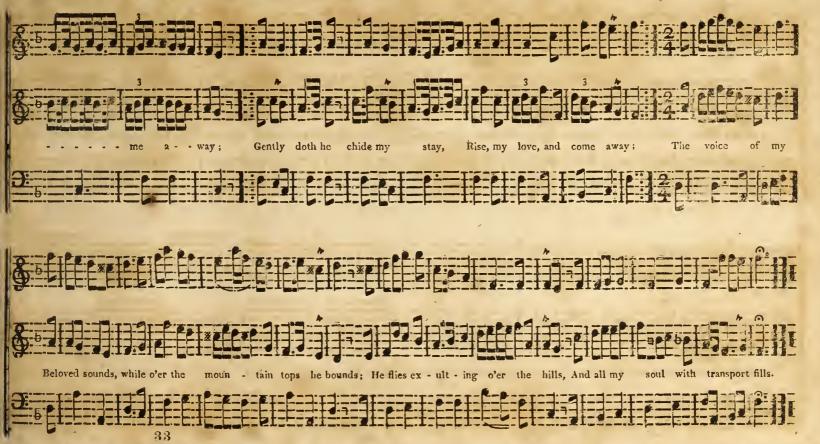


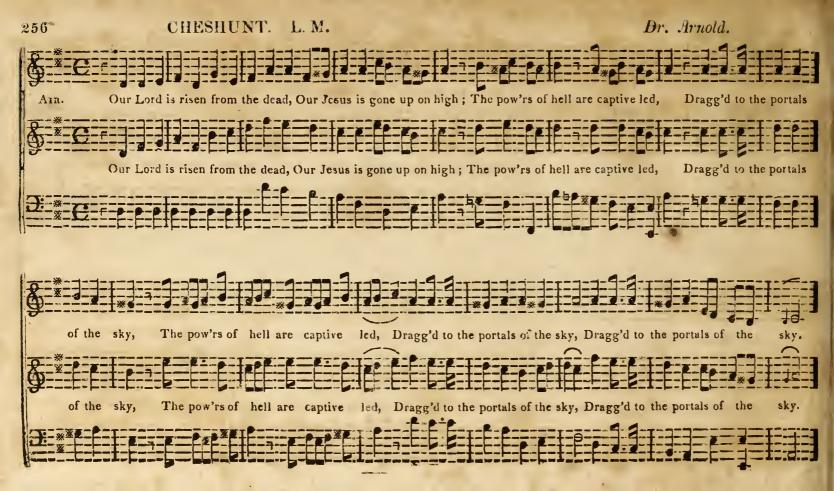






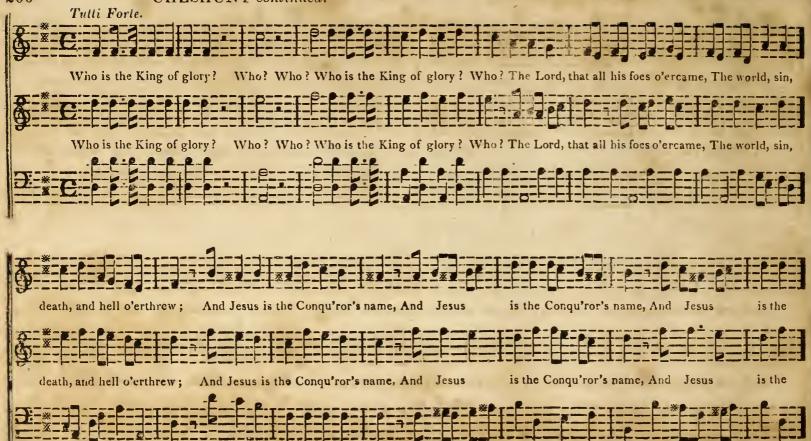




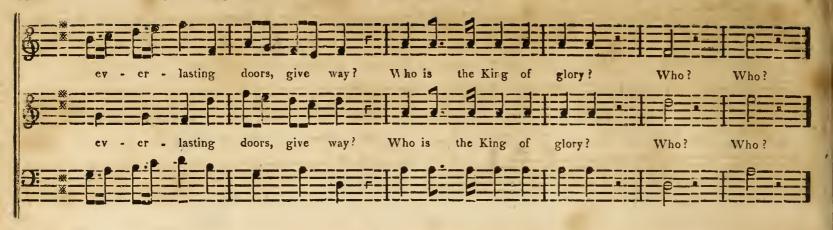


















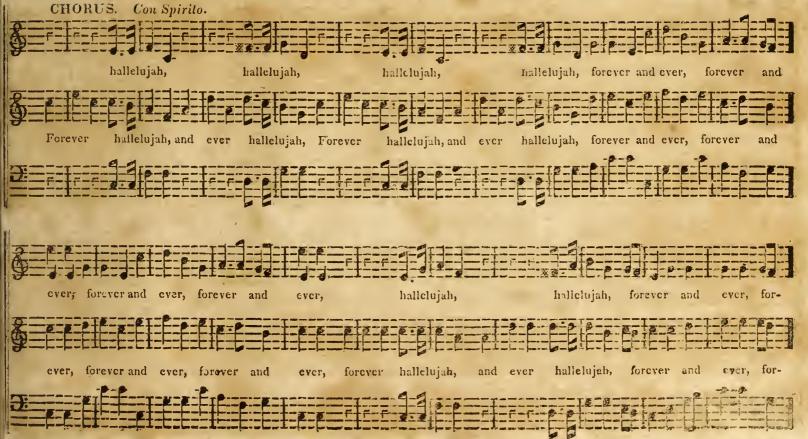






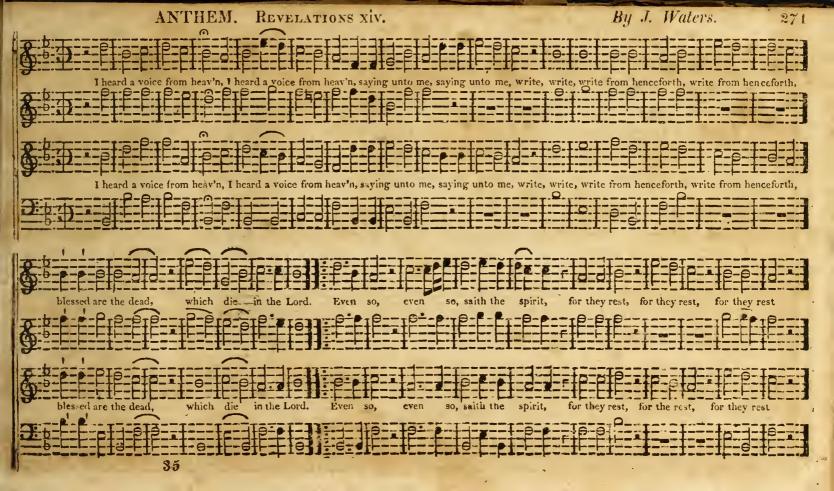




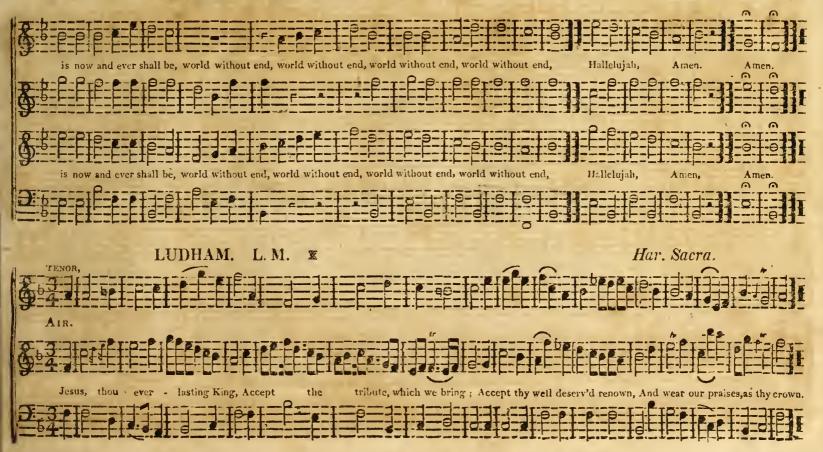


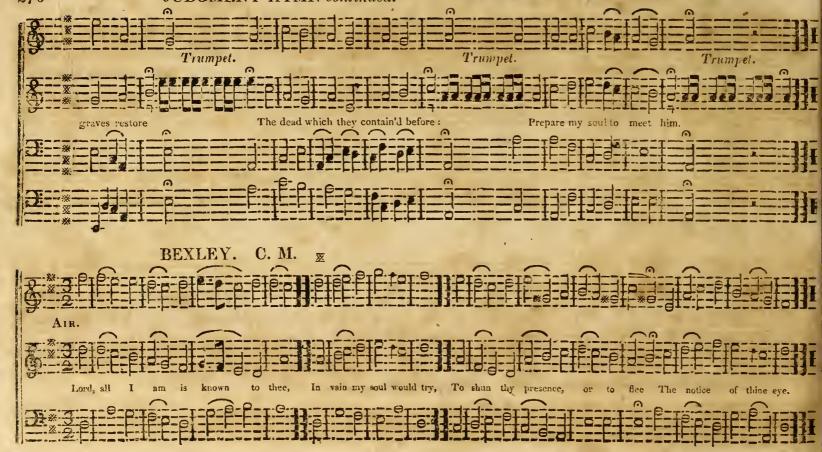








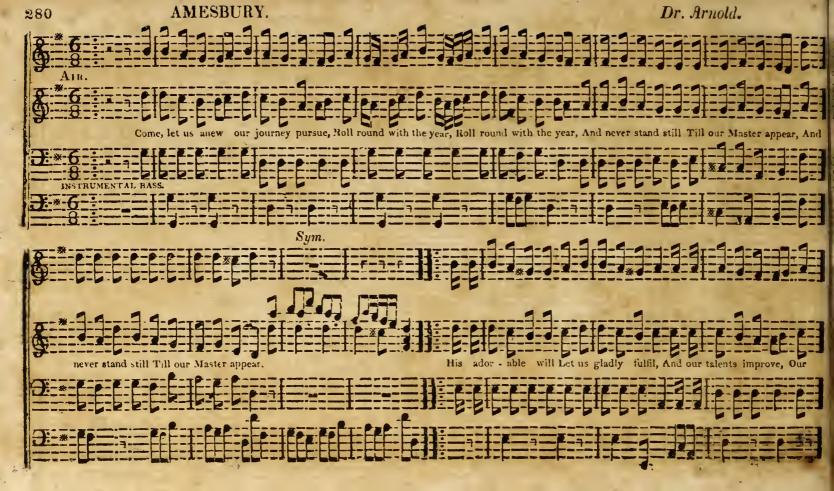




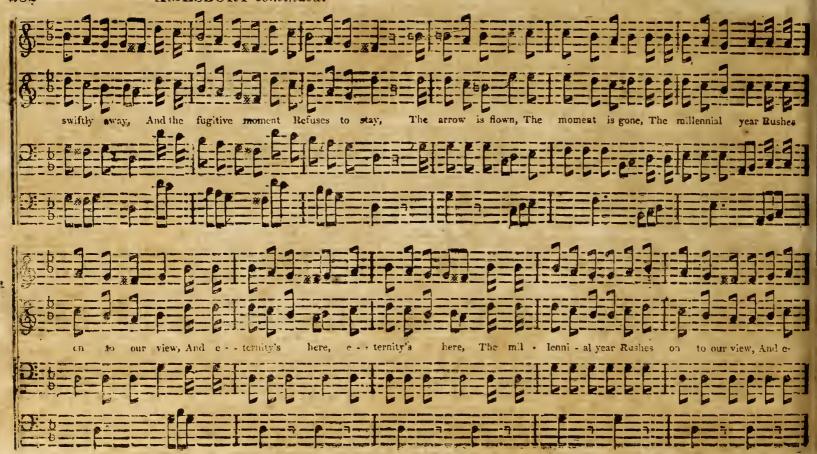


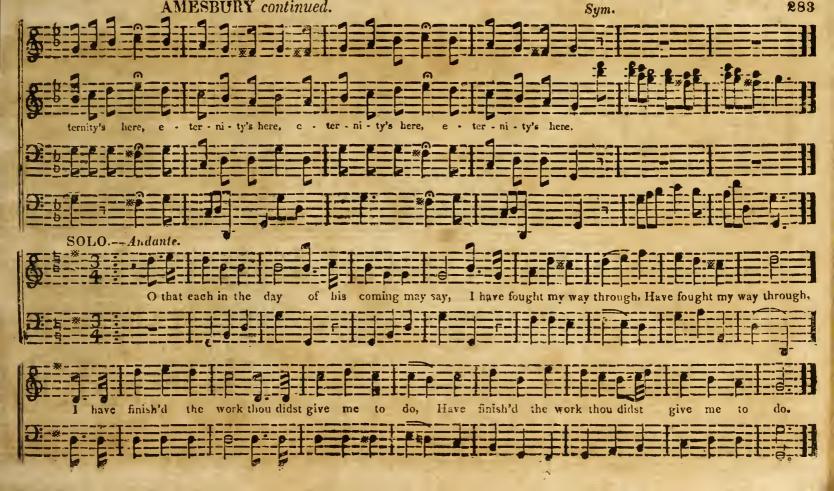








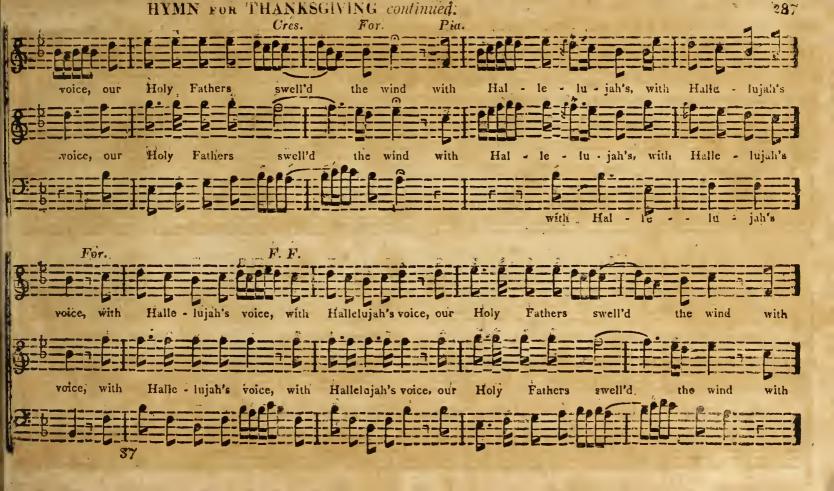
















2 Or as by proud Euphrates' stream,
They rais'd to Thee the heavily theres
Of wonder, love, and praise;
So we, for all thy bounteous care,
Thy Providence, divinely fair,
Our hallelejahs raise.

3 How vast thy gifts, Almighty King, From Thee, what matchless bounties spring, Our grateful souls shall tell; The raptures liberty bestows, The heav'nly joys thy gospel shows, Our hallelujahs swell!

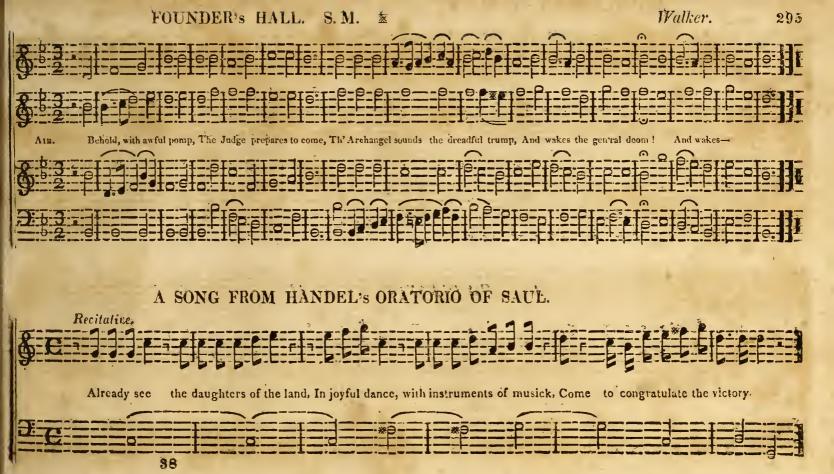
4 Say, should we search the globe around,
Where can such happeness be found,
Or where such comforts flow?
Here r'lenty reigns; here Freedom sheds
Her choicest blessings on our heads;
Let hallelujahs flow!

5 With cheerful hearts and flowing tongues, We'll raise aloud united songs.
To God, who ever reigns!
Jehovah here bath fix'd his throac;
And this through every age we'll own.
With halle leight's strains.



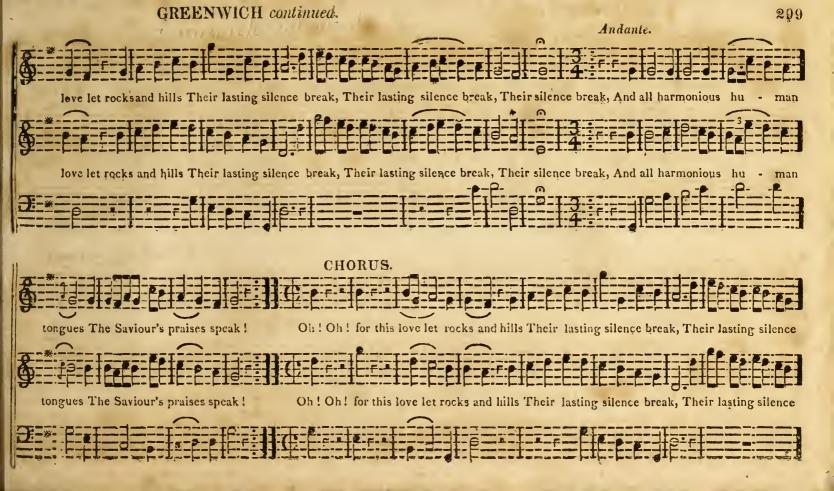


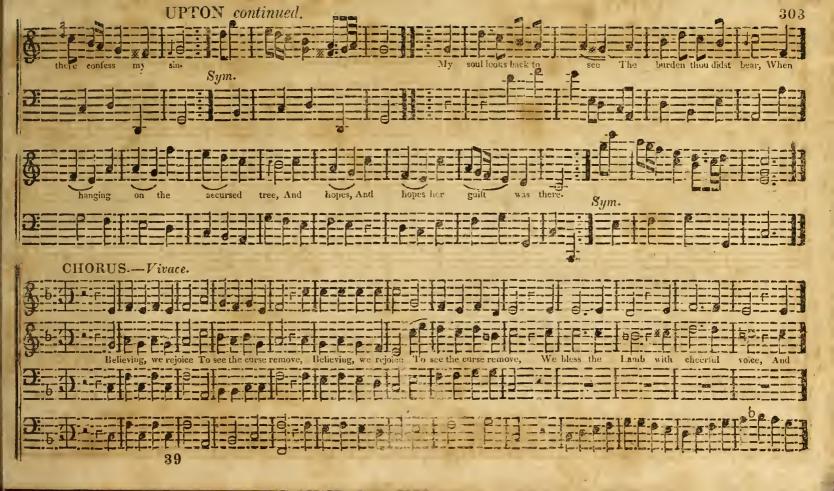




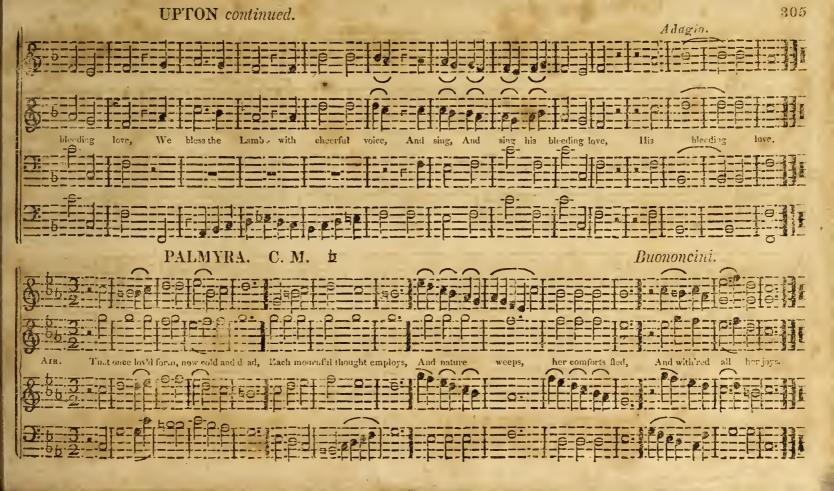


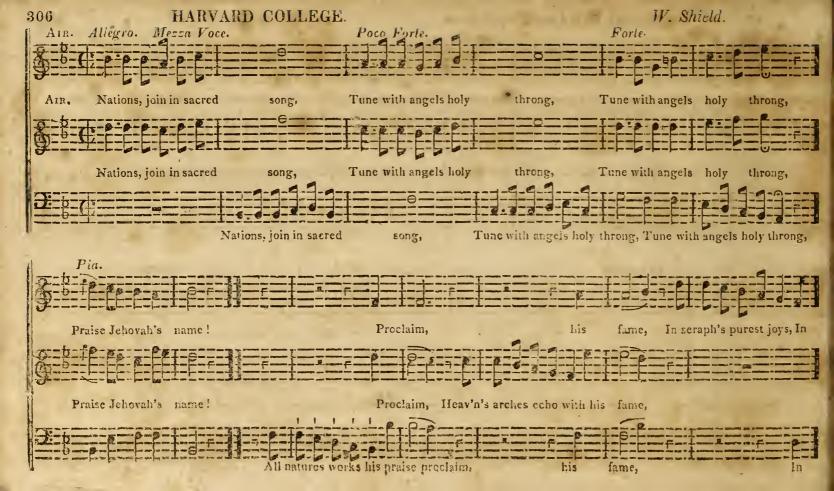














Praise Jehovah's

name!

Jehovah's

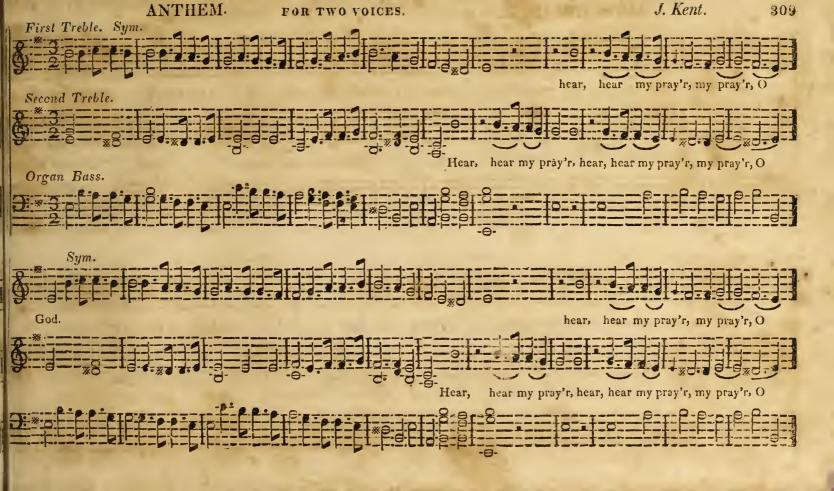
name!

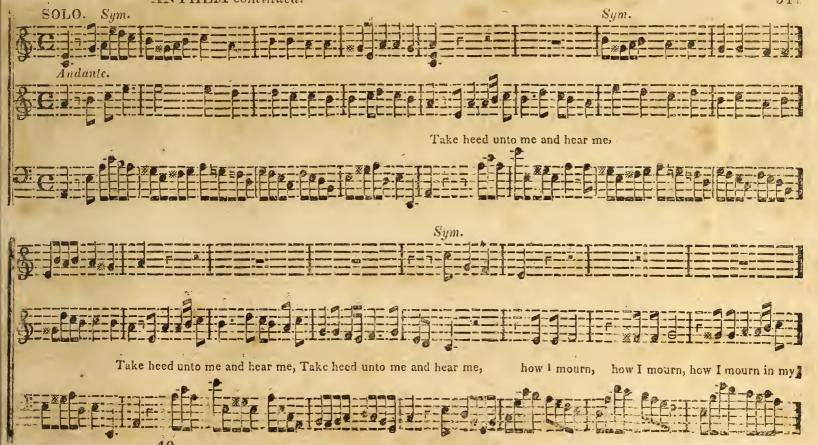
Praise

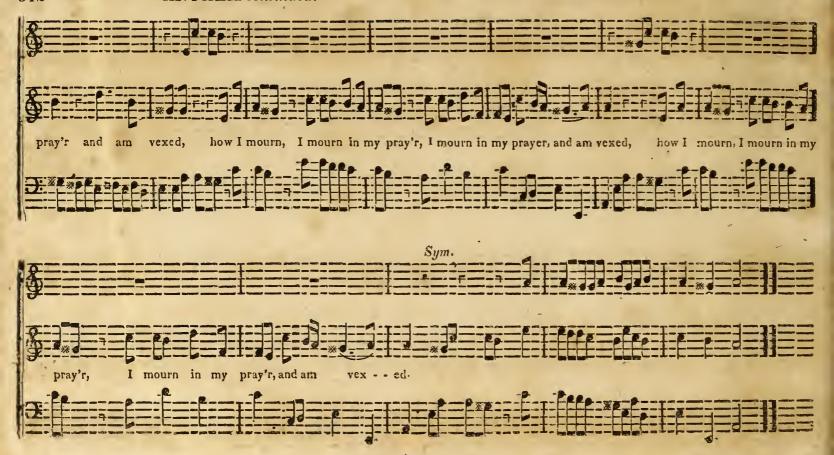
holy throng, Praise Jehovah's name!

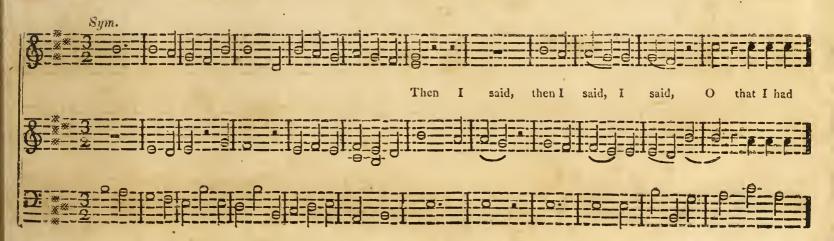
angels holy throng, Praise

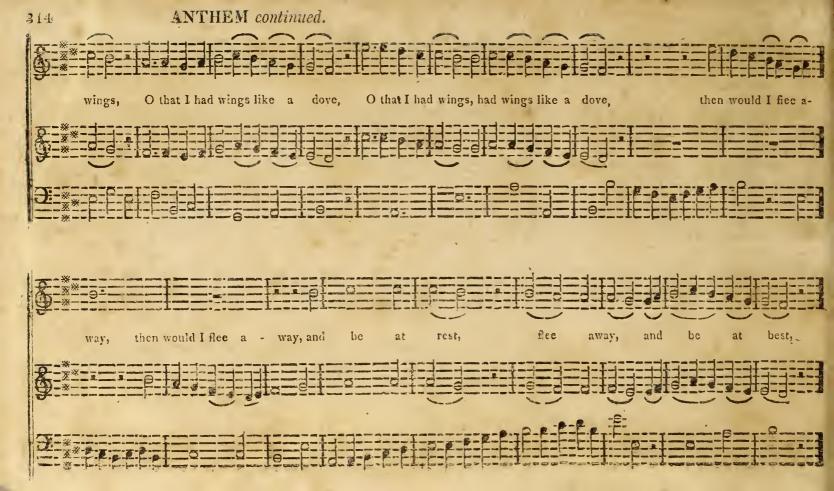
Jehozah's name!

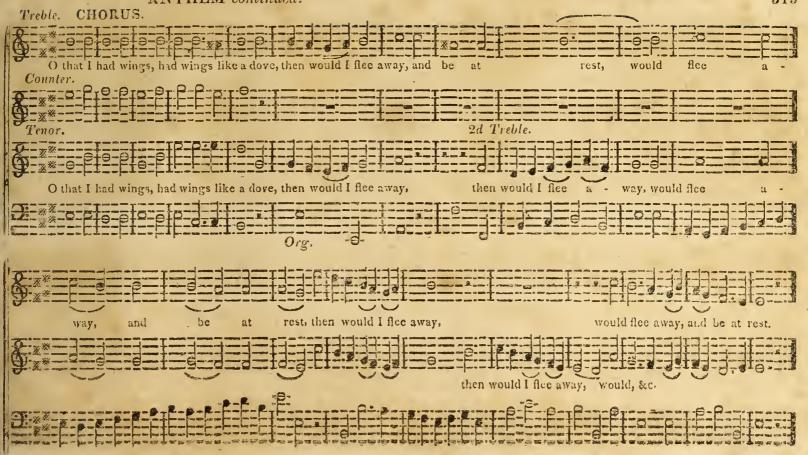




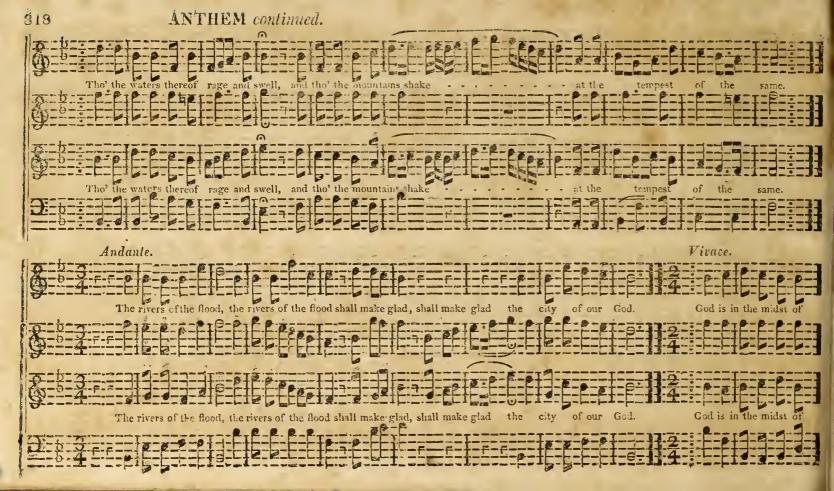












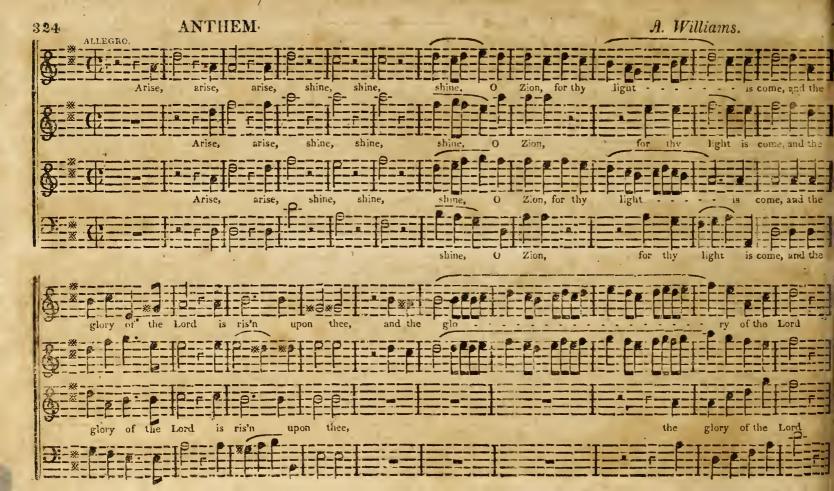






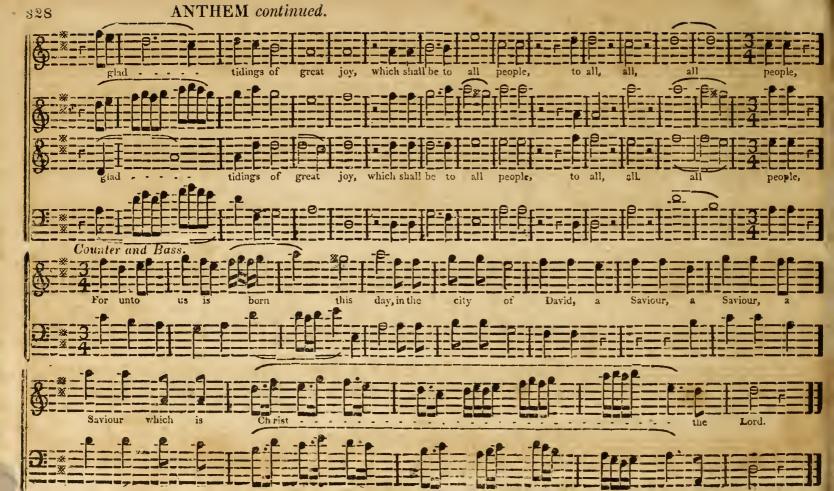








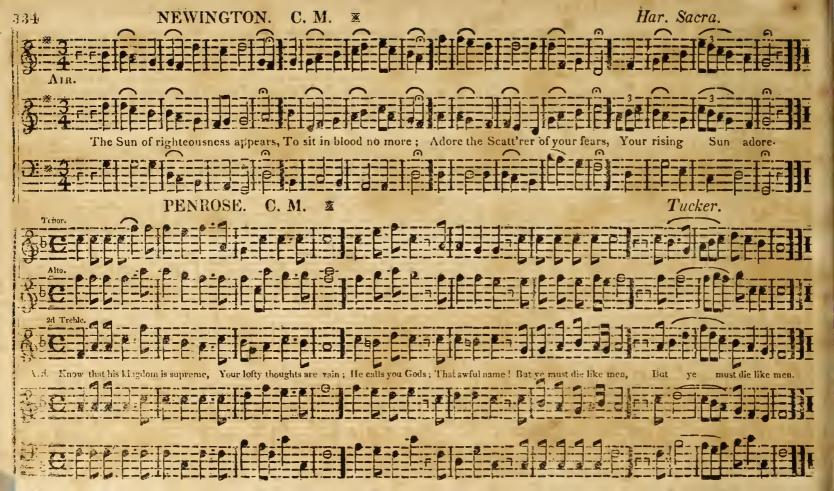




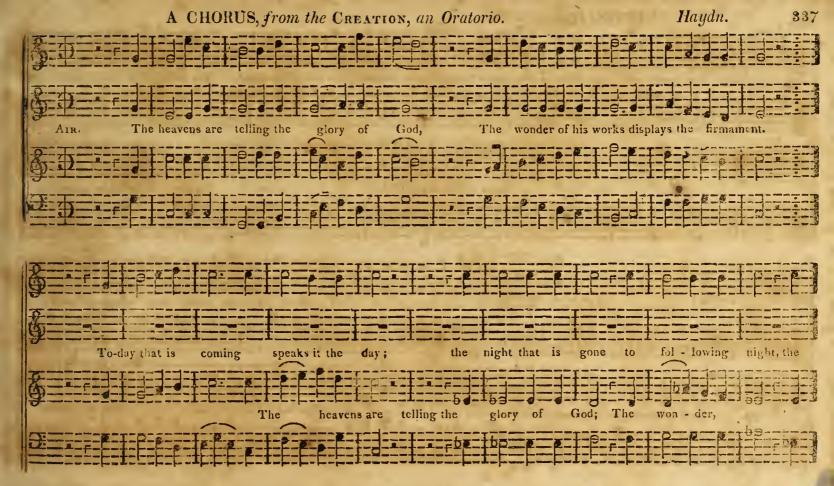






















## ANTHEM. Brisk. O praise the Lord with one consent, O praise the Lord with one consent, And mag - . ni - fy his name; Praise the Lord with one con-His worthy praise, His worthy praise proclaim. His worthy, worthy praise proclaim. Let all the servants of the Lord, His worthy praise, sent, And tag - ni - fy his name: His worthy praise, His worthy praise proclaim. His worthy, worthy praise proclaim. His worthy praise,







